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FOREWORD

I have great pleasure in writing a Foreword to this critical edition of Rudrabhaṭṭa's *Rasakalikā*, together with an English translation and studies, prepared by Dr. Kalpakam Ramaswami (now Mrs. Kalpakam Sankaranarayanan) under my direction and approved by the Madras University for the degree of Doctor of Philosophy in 1972. I have a special attachment to it, since it was the first Ph.D. thesis prepared under my guidance.

Rudrabhaṭṭa's *Rasakalikā* occupies an important place in Indian aesthetic studies, though it has not yet received due recognition from scholars. The present critical edition is also its *editio princeps*. The *Rasakalikā* was used as a source book by Vidyānātha for his *Pratāparudrīya* (quoting 44 passages from the *Rasakalikā*). Mallinātha has quoted passages from it as authority in many places. Vāsudeva quotes 6 verses from it in his commentary on Rājaśekhara's *Karpūramañjarī*. In the *Rasaratnākara* of Śālva, a sixteenth century Kannada work on Rasa, Rudrabhaṭṭa's *Rasakalikā* is mentioned as a source book.

Rudrabhaṭṭa gives an excellent exposition of the theory of Rasa and the various problems connected with it, mainly following Dhanañjaya's *Daśarūpaka* and its commentary by Dhanika, Bhoja's *Sarasvatīkaṇṭhābharaṇa* and *Rudraṭālaṅkāra*. Among his

original contributions is the fourfold classification of *Uddīpanavibhāva*—the qualities of the hero or the heroine, the graceful actions like *helā*, *kilikiñcita* etc., their decorations and accidental factors. He describes in detail the types of heros and heroines, the śṛṅgāranāyikā-s, vyabhīcāri-bhāva-s, sañcāri-bhāva-s the twelve stages in the development of love, etc. The problem of how tragic scenes give aesthetic pleasure is also discussed.

The critical edition is based on the four available manuscripts, and the external testimonia. Dr. Kalpakam has fixed the date of the work as the beginning of the 13th century A.D., proved that Vidyānātha and Mallinātha are influenced by the *Rasakalikā*, and that the text we have is complete. A faithful English translation has been added. The sources of most of the illustrative verses have been traced. It is hoped that this critical edition of an important text will be welcomed by students of Indian aesthetics and literary criticism.

The Vasanta Press deserve warm appreciation for the excellent printing.

K. KUNJUNNI RAJA

PREFACE

RASAKALIKĀ of Rudrabhaṭṭa *RK* is an unpublished work on *alaṃkāra-śāstra* which has not yet received adequate attention from scholars, even from those who have been specializing on the subject like Dr. P. V. Kane and Dr. S. K. De. It was Professor V. Raghavan who first drew attention to the importance of *RK* and pointed out some special features of the work in his *Number of Rasas*. It was at his suggestion that I took up a detailed and critical study of the work as the subject of my thesis. Dr. Raghavan retired within four months of my joining the Department and I continued my work on the *Rasakalikā* under the guidance of Dr. K. Kunjunni Raja.

Even Dr. V. Raghavan was under the impression that the available manuscripts of *RK* were incomplete and that the date was not quite definite. In the course of my study, I found that Vidyānātha's popular work on poetics, *PR*, owed a great deal to *RK* and that Rudrabhaṭṭa, author of the *RK*, was earlier than Vidyānātha. When Professor K. Kunjunni Raja brought this point to the attention of Dr. Raghavan, he took the manuscript of *RK* from me and examined it carefully and admitted Vidyānātha's indebtedness to *RK* (see his Introduction to the edition of Pratāparudrīya, Madras Sanskrit Education Society, 1971). My paper on 'The

Influence of *RK* on *PR*' has been published in *Dr. P.K. Narayana Pillai Felicitation Volume*, Trivandrum, and my paper on 'Quotations of *RK* as found in the commentaries of Mallinātha', has appeared in the *Adyar Library Bulletin*, Vol. XXXV, (parts 3-4) pp. 205-210.

As the name *Rasakalikā* suggests, the work is mainly concerned with the discussion on *rasa* in all its aspects. RB deals also in detail with the classifications of *nāyaka-s* and *nāyikā-s* since that topic is relevant to his theme, *nāyaka* and *nāyikā* being the locus of *rasa-s* or *ālambanavibhāva*. At the beginning of the text, RB gives a list of the topics dealt with in the work, and the available manuscripts deal with all of them. Hence it may be assumed that the text as we have it is complete, though we do not find the customary benedictory verse at the beginning.

It is very difficult for a writer on *alaṃkāra śāstra* to be original since it is a much-trodden field. Still on a careful analysis of the text it has been found that *RK* has some substantial contribution to make. I have discussed the matter in detail in the course of the thesis.

1. *RB* is the first to introduce the four qualities of a *śṛṅgāranāyaka* viz. *vilāsa*, *kalāśīla*, *saubhāgya* and *sthirarāgitva*.

2. His classification of the *nāyikā-s* generally follows the earlier classifications, but makes some changes in regrouping them.

3. Instead of the ten stages of love usually given by earlier writers he gives twelve stages, probably following Bhoja, and explains them as stages in the development of *śṛṅgāra rasa*.

4. The fourfold classification of *uddīpanavibhāva*. (That this is his original contribution is attested by the Kannada writer Śālva in his *Rasaratnākara*).

5. He discusses the problem of *Rasa* experience as pleasurable essentially and invariably. He discusses the possibility of *rasa* being pleasant as well as painful, following *ND*, but draws the conclusion that it is essentially pleasurable as far as the sāmājika-s are concerned.

More than this RB has a way of giving precise and lucid expression to the generally accepted ideas, while giving his definitions.

The present thesis consists of 'A Critical Study of the Work' and 'A Critical Edition of the Text' on the basis of all available manuscripts and other external testimonia. An English Translation of the Text, including illustrative verses is also given.

From the four manuscripts of the text available, I believe I have been able to arrive at a fairly satisfactory text. External testimonia like classical texts, *DR* etc. have also been made use of in restoring the text.

In the translation, I have tried to be as faithful to the original as possible, without sacrificing clarity and lucidity.

I venture to hope that the critical edition I have been able to present in this thesis of this hitherto unpublished but very important work on *alaṃkāra śāstra*, together with an English translation and critical study, will be welcomed by scholars.

It now remains for me to acknowledge my indebtedness to the many scholars who have helped me in various ways in the preparation of my thesis. I am thankful to Dr V. Raghavan for suggesting the topic and for initiating me in the field of research. I am obliged to the various authorities of the libraries and research institutes for helping me with their manuscripts and books, especially to Prof. R.K. Parthasarathy and to Dr R.N. Sampath, who were successively the Curators of the Government Oriental Manuscripts Library, Madras, to Professor G. Marulasiddhiah, Director of Oriental Research Institute, Mysore, to Dr. Chenna Reddi, Director of Sri Venkateswara Oriental Manuscripts Library, Tirupati and to Mrs· Radha Burnier, formerly Director of the Adyar Library and Research Centre, Adyar, as well as to the Librarian of the Madras University Library, Madras.

I am thankful to the external members of the Doctoral Committee, Professor C.S. Venkateswaran, Annamalai Universtiy and Professor E.R. Sreekrishna Sarma, Sri Venkateswara University, for giving me general guidance.

To the members of the staff of the Department of Sanskrit, Madras University, I owe a debt of

gratitude for the ready help they have rendered me whenever required. I owe a very special word of thanks to Pandit R. Thangaswami, Lecturer in the Department, for affording me help with the Sanskrit Text and encouraging me at all times of need and to Sri M. Ramakrishna Sastri whose M.Litt thesis on *Sāhitya Cintāmaṇi*, has been of help to me in the preparation of my thesis. My gratitude is also due to my fellow scholars in the Department who were all to me instructive and inspiring examples of devotion to the *gīrvāṇa bhāṣā* and whose help and counsel were always available to me. My sincere thanks are due to Dr. M. Narasimhachari, Lecturer in Sanskrit, Vivekananda College, for his inspiring encouragement and help during the period of my research.

Professor M. Mariappa Bhat and Dr. A. Shankar Kedilaya of the Kannada Department of the University of Madras and Dr. B.G.L. Swami, Chief Professor of Botany, Presidency College, Madras, have been most kind and helpful in my study of the Kannada manuscript of *Rasakalikā* and other kindred books in Kannada. I thank Sri H.G. Pandurangan of Sanskrit College, Madras, who helped me in collating the Kannada manuscript of the Text.

The University Grants Commission and the Madras University have placed me in their debt by awarding me a research scholarship and giving me the opportunity of undertaking and completing the work of preparing this thesis.

I have prepared this thesis under the guidance of Dr. K. Kunjunni Raja who has helped me at every stage of its preparation. It was he who drew my attention to the existence of another manuscript of *Rasakalikā* in the Government Oriental Manuscripts Library, Madras, described under a misleadingly vague title. But the debt of a *śiṣyā* to her *guru* is a debt of measureless scope and is nearly always irrepayable. I am content humbly to be in his debt, for without his inspiring and stimulating guidance, this work of mine would not have taken shape at all.

Madras
1972

KALPAKAM RAMASWAMI

ABBREVIATIONS*

Al. S	—	Alaṃkārasaṃgraha
AŚ	—	Amaruśataka
BaR	—	Bālarāmāyaṇa
Bh. Pr	—	Bhojaprabandha
Bh. S.	—	Bhartṛhariśataka
Dh. A	—	Dhvanyāloka
DR	—	Daśarūpaka
KD	—	Kāvyādarśa
Kāv. An	—	Kāvyānuśāsana
Kāv. Al	—	Kāvyālaṃkāra
Kirāt	—	Kirātārjunīya
K. Pr	—	Kāvyaprakāśa
Ku. S	—	Kumārasambhava
Mah. V.C	—	Mahāvīracarita
MR	—	Mudrārākṣasa
Megha.	—	Meghasandeśa
ND	—	Nāṭyadarpaṇa
NŚ	—	Nāṭyaśāstra
PR	—	Pratāparudrīya
RB	—	Rudrabhaṭṭa
RK	—	Rasakalikā
RM	—	Rasamañjarī
RT	—	Rasataraṅgiṇī
R. Su	—	Rasārṇavasudhākara
RV	—	Raghuvaṃśa

* For details see Bibliography.

Śāk	—	Śākuntala
Skā	—	Sarasvatīkaṇṭhābharaṇa
Sā. Cin	—	Sāhityacinatāmaṇi
Śārṅg	—	Śārṅgadharapaddhati
SD	—	Sāhityadarpaṇa
Śiś. V	—	Śiśupālavadha
Śr. M	—	Śṛṅgāramañjarī
Śr. Pr	—	Bhoja's Śṛṅgāraprakāśa
ŚT	—	Śṛṅgāratilaka
Ud. Alam	—	Udbhaṭālaṃkāra
U. R. C.	—	Uttararāmacarita
Vāgbhaṭāl	—	Vāgbhaṭālaṃkāra
Vik. Ur	—	Vikramorvaśīya
VS	—	Veṇīsaṃhāra

CRITICAL STUDY

I. INTRODUCTION

A great many works on *alaṃkāra śāstra* have seen the light of day and have been recognized as important landmarks in the evolution of *alaṃkāra śāstra* in Sanskrit. But not a few works remain still in manuscript form, although their existence is attested by references to them here and there in the works of other writers. That the general framework of *alaṃkāra śāstra* and its fundamental concepts have achieved a measure of certainty and stability is doubtless true. But the contributions of several individual writers and works, more especially of those works which have not been published remain still largely unassessed. RB's *RK* is one of these works, the importance of which can now be reckoned as of the highest order, having regard both to its antiquity and to its subtlety and originality in the analysis of aesthetic means and ends.

RB's *RK* is an unpublished treatise on poetics on the lines of *DR* and *ND* on the one hand and Udbhaṭa and Bhoja's *SKĀ* and *Śṛ.Pr.* on the other. All the illustrations except a few are cited from early *kāvya-s* and dramas. In view of the importance of the work in itself and as a landmark in the development of *alaṃkāra śāstra*, I have ventured to include in this thesis a critical edition of the work and a complete exposition of its contents. The critical edition of the text is based on four manuscripts.

1.	MD1	Government Oriental Manuscripts Library, Madras.
2.	MD2	
3.	MY	Oriental Research Institute, Mysore.
4.	TR	Sri Venkateswara Oriental Manuscripts Library, Tirupati.

Almost all the available manuscripts except one are in Devanāgarī script. Careful collating have led to a fairly satisfactory reconstruction of almost the whole of the text. A good basic text has, I venture to think, emerged. In addition to these manuscripts, the external evidence of *DR* and *SKĀ* on one hand and *PR* of Vidyānātha on the other with which treatises *RK* has a close relation, have also been taken into account in restoring and reconstructing several passages. Textual corruptions exist and they have been tackled to the extent possible, though some corrupt readings have remained unresolved. These are indicated by a query mark.

The text of *RK* is in three parts—*kārikā*, *vṛtti* and *udāharaṇa śloka-s* (illustrative verses); the *kārikā* is in Anuṣṭubh metre. The *vṛtti* or explanation is in prose and the illustrations are mostly taken from well-known classical texts.

In the edition of the text, variant readings are shown at the bottom of the relevant pages of the text and parallel passages from other *alaṃkāra* works are also indicated in the foot-notes of the text. I hope that these references to the parallel passages from other

works will facilitate comparative study of RB's ideas and those of earlier and later ālaṃkārika-s. The sources of almost all illustrative verses except a few have been traced and they are given in the index of the illustrative verses.

In *RK*, RB traverses almost all aspects of *rasa* with reference to both *kāvya* and *nāṭya*—

सामाजिकैर्नटचेष्टया काव्यश्रवणेन च साक्षाद् भाव्यन्ते ।

The author indicates the topics he is going to deal with, at the beginning of the text—

आश्रयस्तत्साहाय्याश्च भावास्तेषां क्रमा अपि ।
रसानां संकरश्चैव तेषां सञ्चरणक्रमः ।।

Thus he is to discuss in detail the *āśraya of rasa*, viz. *nāyaka* and *nāyikā*, the factors which help them, the emotional condition (precedent to the emergence of *rasa*), the sequence of these emotions, the fusion of sentiments and the order of sequence of their emergence.

This verse helps us decisively to dispel doubts expressed about the completeness of the text.[1] That the text is complete is evident by reason of its substantial conformity to the author's announced plan and scheme of development of topics and is corroborated by the impression of reasonable adequacy which the treatment of topics itself affords.

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[1] See Introduction to *PR* by Dr. V. Raghavan, The Sanskrit Education Society, Madras, 1971.

II. THE AUTHOR AND HIS DATE

The text of *RK* does not bear the name of its author. Of the four available manuscripts,[1] the Mysore manuscript alone gives the name of the author but along with the title of the work.[2] There is no reference to the name of the author in the colophons. But from the external evidence, we know definitely that the name of the author is *Rudrabhaṭṭa*.

A Kannada work, *Rasaratnākara* of Śālva, specifically refers to *Rudrabhaṭṭa* as the author of *RK*—"*Rudrabhaṭṭaṇṇa Rasakalikeyol*"[3] (in the *Rasakalikā* of Rudrabhaṭṭa). Śālva says that there are four *uddīpanavibhāva-s* according to RB's *RK*.[4] *Rasaratnākara* contains several passages from RB's *RK*.[5] which are found in the present text of *RK*.

This Rudrabhaṭṭa has been identified with the author of the Kannada work *Jagannāthavijaya*.[6] The

[1] (a) MD_1 R. 3274; R. 2241 (b) MY 1050; (c) TN 7509; (d) MD_2 D. 12896.

[2] MY 1050—" रसकलिका रुद्रभट्टविरचिता ".

[3] See *Rasaratnākara* p. 11.

[4] ibid. p. 11 "Rudrabhaṭṭaṇṇa rasakalikeya paddhatiyim śṛṅgāroddīpanam catuṣkam adudu alli ālambanaguṇa, ceṣṭālaṃkṛti taṭastha".

[5] ibid. p. 188-189.

[6] See *Kannada saṅkṣipta sāhitya carite* by Prof. Mariappa Bhat.

author of *RK* has often been confused with the author of *ŚT* since both bear the name Rudrabhaṭṭa. This confusion is found even among early alaṃkāra writers.

The earlier limit to the date of *RK* can be fixed with relative certainty. *RK* quotes definitions and illustrations profusely from *DR* and its commentary *Avaloka* including some verses given by Dhanika in his *Avaloka* as his own. This shows clearly that *RK* is later than Dhanika who is assigned to the later 10th Cent. A.D.[1] This fact dispels the confusion between the authors of *RK* and *ŚT*, for, it is quite clear that *RK* is later than *DR* whereas *ŚT* is at least earlier than Hemacandra (1088-1172 AD)[2] who quotes *ŚT* in his work *Kāv.An*.

The lower limit to the date can also be fixed with reference to those who quote *RK*. Among these, Vidyānātha (the author of *PR*), Mallinātha and his son Kumārasvāmin (the great commentators on classical and *alaṃkāra* works), Vāsudeva (the commentator on Rājaśekhara's *Karpūramañjarī*) and the author of *R.Su* are the most important.[3]

A comparative study of the contents of the two texts *RK* and *PR* also shows that *PR* is the borrower. *PR* has taken the views and sometimes the exact definitions from *RK* while dealing with the classifications

[1] *History of Sanskrit Poetics*, by P. V. Kane, p. 87.

[2] ibid. p. 115.

[3] For details see sections VII and VIII.

of the *nāyaka* and *nāyikā* and the discussion of *rasa*, often quoting the verses without mentioning the name of *RK* or its author. But Vidyānātha's indebtedness to *RK* is not confined to one topic alone; it is comprehensive. Perhaps royal patronage helped *PR* to throw into the shade many works like *RK*, but this latter work is definitely one of the most important sources drawn upon by the author of *PR*. At times Vidyānātha confuses the authors of *RK* and *ŚT* both being called Rudrabhaṭṭa and wrongly attributes verses to *ŚT*[1] which are actually found in *RK* and *not* in *ŚT*. This evidence helps us further to fix the date of *RK* as earlier than that of *PR*, i.e. earlier than the first quarter of 14th cent. A.D.[2]

Siṅgabhūpāla in his work *R.Su* borrows the views and definitions from *RK* on certain aspects though he does not refer to the source. *R.Su* is ascribed to the period between 1340-1360 A.D.[3] This suggests that *RK* is earlier than *R.Su.*

Mallinātha also quotes definitions from *RK* without referring to it or to its author by name in his commentaries on *Śiś.V* and *Kum.Sam.* Mallinātha flourished probably in the 15th cent. A.D.[4], and so it is

[1] See *PR* IV. p. 159.

[2] *History of Sanskrit Poetics* by P. V. Kane, p. 119.

[3] Date of *R.Su—Proceedings of All-India Oriental Conference*, VIII.

[4] See *History of Sanskrit Poetics* by P. V. Kane, p. 119.

fairly clear that *RK* is earlier than the period of Mallinātha. Kumārasvāmin, the commentator on *PR*, also quotes definitions from *RK* in his commentary on *PR* but he too mentions neither the name of the work nor its author. He wrongly traces to *RM*[1] certain definitions which are actually put forward by RB in *RK*.

Thus the date of *RK* can reasonably enough be fixed as later than 10th cent. A.D. and earlier than 14th cent. A.D.

Besides, there is a piece of significant internal evidence which helps to fix the date of *RK*. Verse No. 134 is a *cāṭu* on one *king Arjuna* who may be identified with the King Arjuna Varma Deva of Dhāra, Pāramāra Dynasty, spoken of by Dhar Praśasti,[2] who is the son of Subhaṭṭa Varman of Pāramāra Dynasty. The inscriptions of this Arjuna Varma Deva dated *A.D. 1213*, *1214* and *1215* are known. Madana was the preceptor of this king and the reference to Madana in the same verse (134) supports the identification.

In the Kannada work *Jagannāthavijaya* by RB, the author of *RK*, it is stated that his work was appreciated by one Candramauli.[3] This Candramauli may be

[1] See *PR* Comm. IV. p. 201.

[2] vide R.I. Vol. VIII. p. 98.

[3] *Kannada saṅkṣipta sāhitya carite* by Prof. Mariappa Bhat.

identified with Candramauli, a minister in the Court of Vīrabhallāla-II whose date is fixed as 1172-1220 A.D.[1]

If *Pārijātamañjarī* of Madana, the preceptor of King Arjunavarma Deva, is taken as containing a historical reference, the heroine Sarvakalā was the daughter of Hoysala king Vīraballāla-II and the first wife of king Arjunavarma Deva of Pāramāra Dynasty.[2]

Thus it seems probable that Rudrabhaṭṭa who refers to Arjunavarma Deva in his *RK* and whose work *Jagannāthavijaya* was praised by Candramauli, a minister in the court of Vīraballāla-II (1170-1220 A.D.) flourished between the close of 12th cent. A.D. and the beginning of 13th cent. A.D.

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[1] *Hoysalas in Tamil Country* (12th-14th cent. A.D.) p. 64.
[2] *History of Pāramāra Dynasty*, pp. 205 to 209.

III. AN ANALYSIS OF THE CONTENTS OF RASAKALIKĀ

A brief conspectus of the contents of *RK* is given below:

The text begins with a verse, enumerating the traditional nine *rasa-s*.

The controversy over the existence of the *śānta rasa* is referred to and the inclusion of *preman* within the scope of *śṛṅgāra rasa* by one school of thought is reviewed. The definition of *rasa* is cited. A list of topics that are dealt with in the text *RK* is given in the order of sequence:

The two types of substratum of *rasa: nāyaka* and *nāyikā*. Enumeration of the qualities of the *nāyaka* with definitions and illustrations.

The four types of *nāyaka*: Definitions along with illustrations. The qualities of each of these four *nāyaka-s* defined with illustrations.

The four qualities of *śṛṅgāranāyaka*; their definitions, illustrations.

The four types of *śṛṅgāranāyaka*; defined and illustrated.

The assistants of *nāyaka* enumerated and defined.

Nāyikā: Three types; their definitions and illustrations. The two varieties of '*parakīyā*' type—their definitions and illustrations.

Threefold classification of *svīyā* and *parakīyā*, their definitions and illustrations, their qualities explained and illustrated.

Another threefold classification on the basis of how they show their anger; with definitions and illustrations.

Their qualities defined and illustrated.

The 8 types of *śṛṅgāranāyikā-s*. Their definitions and illustrations.

Enumeration of the assistants of the *nāyikā-s*.

Bhāva (the *state*) explained.

The definition of *sthāyibhāva*.

Enumeration of *sthāyibhāva-s*; their definitions and illustrations.

The view that *rati* is the source of bliss is rejected since in separation it is devoid of that bliss.

Definition of *vibhāva*. Its two kinds. Their definitions and illustrations.

Four kinds of *Uddīpanavibhāva*; their definitions and illustrations.

Two types of *ceṣṭā*:

18 *ceṣṭā-s* like *bhāva* and *hāva* defined and illustrated.

Decorations (*alaṃkṛti-s*) enumerated.

The enumeration of *taṭastha.*

The definition of '*anubhāva*'.

Discussion on the nature of *anubhāva-s.*

The enumeration of *anubhāva-s.*

Sāttvikabhāva as different from *anubhāva* discussed.

The 8 types of *sāttvikabhāva-s.* Their definitions and illustrations.

Discussions on the nature of *sāttvikabhāva-s* on the basis of *Sāṃkhyakārikā.*

Enumeration of *vyabhicāribhāva-s.* Their definitions and illustrations.

The other mental states (other than those mentioned and defined above) can be included in these *vyabhicāribhāva-s.* Comparison of these mental states with waves rising and subsiding in the ocean of permanent states.

The definition of *rasa* according to *RK.*

The process in the development of *rasa* compared to the development in the growth of a tree from the seed (*bīja*).

The 12 stages (*avasthā-s*) in the development of (*śṛṅgāra*) *rasa.*

Their definitions and illustrations.

The process in the development of the *rasa* is explained with respect to these 12 *avasthā-s.*

The two types of *śṛṅgāra*. Their definitions and illustrations.

The four varieties of *vipralambha śṛṅgāra*. Their definitions and illustrations.

Pūrvānurāga type of *vipralambha śṛṅgāra* illustrated with reference to a woman, a man and both.

Two types of anger (*māna*). Their definitions and illustrations.

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The four varieties of the *pravāsa* type of *vipralambha* defined.

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Nine *rasa-s*: Their definitions and illustrations.

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Anaucitya as the basis of *rasābhāsa*. Importance of *aucitya* stressed.

Hāsya rasa defined and its four types defined and illustrated.

Karuṇa rasa: two types illustrated.

Raudra rasa: definition and illustrations.

Vīra rasa: defined.

IV. RASAKALIKĀ AND THE EARLY WRITERS

Considering the age when *RK* was written, the stage of development of alaṃkāra śāstra at that time and the nature of the works of the period, we can naturally expect the influence of the views of the early basic writers of the Śāstra in a limited way upon it. While this influence is doubtless there, it also contains new and significantly developed and advanced ideas about topics dealt with in the earlier works.

The views and quotations from earlier works, cited by *RK* fall into two divisions; those which may be regarded as coming under śāstraic literature[1] and those under classical literature.[2] While quoting from early works, *RK* cites neither the name of the works nor of the author, barring some stray references like केचिदाहुः, पूर्वैरुदाहृताः, etc. बभणुः परे, etc.

Bharata, Bhāmaha and Daṇḍin: Undoubtedly Bharata's *NŚ.* is the foremost work in the field and it paved the way for the later works that deal with the subject of *rasa* and kindred topics. But *NŚ* is a work on *nāṭya*. It does *not* accept *śānta* as the ninth *rasa*.[3] *NŚ* speaks

[1] e.g. *NŚ*, *DR*, *SKĀ*, *ŚT* and etc.

[2] e.g. *AS*, works of Kālidāsa, Bhavabhūti, Bhaṭṭanārāyaṇa and others.

[3] cf. Dr. V. Raghavan, *The Number of Rasas*, p. 16.

of the rasa as the source of all the states and likewise the states exist as the source of all sentiments just as a tree grows from a seed, and flowers and fruits (including a seed) from a tree.[1] This idea, has been borrowed by *RK*[2] in explaining the development of *rasa* (*rasavistāra*). In Chapter XXII (K.M. Edn). Bharata gives an elaborate classification on *nāyikā* and *nāyaka*, which is fully preserved with certain modifications in later works on the subject, However, *RK* does not draw much from *NŚ* directly. Its indebtedness to *NŚ* is through *DR*.

Bhāmaha deals with mainly *alaṃkāra-s* and is not concerned with the *rasa* problem; hence naturally his influence on *RK* is very little.

Daṇḍin, while emphasizing the importance of *alaṃkāra*, recognized also the importance of *rasa* in poetry and described with illustrations all the eight *rasa-s*.[3] *RK* has borrowed verses from Daṇḍin's *KD*[4] as illustrations to explain the definitions of *utsāha*,[5] *lāvaṇya*[6] and *mṛtisambhāvanānantara sambhoga*.[7]

Udbhaṭa is the first to introduce *śānta* as the ninth *rasa* and as a *rasa* capable of being developed in drama

1 *NŚ*. VI, 39.

2 *RK*, p. 66.

3 See *KD*. II, 292, 284, 280.

4 ibid. 129, 284.

5 *RK*, p. 29.

6 ibid. p. 33.

7 *RK*. v. 163.

unlike the orthodox school which holds to eight *rasa-s*. He quotes a verse from Bharata with the number eight changed to nine.[1] He speaks of them with reference to *nāṭya*. *RK* quotes the same verses saying that the nine *rasa-s* are declared by the ancient authorities.[2] By this, the author of *RK* may have covered Udbhaṭa also as one of these ancient authorities who recognized nine *rasa-s*.

Rudraṭa is the first to declare that *rasa-s* could also be developed not only in drama, but also in poetry.[3] He clearly states that the development of *rasa-s* is the principal object of *kāvya*. He states in his *Kāv.Al.* that poets should aim at developing *rasa*.[4] He adds one more rasa namely *preyas*[5] to the nine given by Udbhaṭa. There is not much difference between *preyas* and *preman* and *RK* holds the view that *preman* need not be considered as a separate *rasa* other than the nine *rasa-s* advocated by ancient authorities like Udbhaṭa. *RK* is probably refuting the idea of *preyas* as a separate *rasa* spoken of by Rudraṭa, using the term *preman* instead of *preyas*. Rudraṭa went to the extent of advocating the development of the *vyabhicāribhāva* and *sāttvikabhāva* also into the form of particular *rasa*.[6] He accepts that the *āśraya* of *rasa* is *nāyaka* (*nāyikā*). Rudraṭa speaks of the varieties and sub-varieties of *nāyaka* and *nāyikā* on the lines of *NŚ* but with reference to *kāvya* only.

1 *Ud.Alaṃ*-IV-4. 2 *RK*, p. 1. 3 *Kāv.Al.* XII. 1.
4 ibid. XII. 2. 5 ibid. XII. 1. 6 ibid. XII. 4.

Rudrabhaṭṭa, the author of *ŚT*, is often confused with Rudraṭa, the author of *Kāv.Al.*, by later writers. In addition, he is also confused with Rudrabhaṭṭa, the author of *RK*, by later writers like Vidyānātha, the author of *PR*. Vidyānātha, confusing these two authors both bearing the name Rudrabhaṭṭa, attributes some of the verses wrongly to *ŚT*.[1] though they are actually found in *RK* and not in *ŚT*. This Rudrabhaṭṭa, the author of *ŚT*, also speaks of *rasa* with reference to *kāvya*.[2] Here, for the first time we find the subject of *nāyaka-nāyikā* dealt with in a systematic manner with all the varieties and sub-varieties worked out in detail. He describes three types of *nāyikā*, namely, *svakīyā*, *parakīyā* and *sāmānyavanitā*. The author of *RK* takes over the idea of the definition of *svīyā* in *RK*[3] from *ŚT*.[4] In the definition of *sāmānyavanitā* *RK*[5] has been influenced by *ŚT*.[6] A verse on *veśyā* in *RK*[7] is cited from *ŚT*.[8] As the treatment of the subject matter in both these works is similar, the two authors both being called Rudrabhaṭṭa are indeed confused with each other by later writers.

[1] See *PR*. IV. p. 159.
[2] See *ŚT*. I. 3, 5.
[3] *RK*, p. 14.
[4] cf. *ŚT*. I. 86.
[5] *RK*, p. 15.
[6] cf. *ŚT*. I. 120a.
[7] *RK*, p. 15.
[8] cf. *ŚT*. I. 1-8.

Dhanañjaya: *RK* is considerably indebted to *DR*, and as *DR*, the immediate source of *RK*, draws much upon earlier writers like *NŚ* etc.; *RK* is also indebted to them through *DR*. Thus *RK* stands in a special relation to *DR* and accordingly, a separate section is given below[1] to discuss the problem in detail. A concordance of the two texts and parallel passages from the two texts, are given there in a tabular column.

Ānandavardhana: In an indirect way *RK* adopts the treatment of *vyañjanā* or suggestion, as first expounded by Ānandavardhana, amplified by Abhinavagupta and codified by Mammaṭa, but it is to be noted that this treatment is not on the lines of the works of *dhvani* school. However Dhvanikāra, in his exposition of *rasa-dhvani* and *rasa*, seems to have been greatly influenced by the *dramaturgic rasa* school. 'From the earlier drama and dramatic theory, the idea of *rasa* was naturally taken over to poetry and poetic theory; and as the transition from naive to sentimental poetry was accomplished, the theorists like Ānandavardhana and others went a step further and erected *rasa* into one of its essential foundations.'[2] The *dhvani* school in its analysis of the essentials of poetry, found that the contents of good poem may be generally distinguished into two parts. The one that is expressed or given in so many words; the other content is not expressed but must be added to it by the imagination of the reader

[1] See V. section.

[2] *History of Sanskrit Poetics*, S.K. De, Vol. II, p. 127.

or *sahṛdaya*. The unexpressed or suggested part, which is distinctly linked up with expression and which is developed by a peculiar process of suggestion (*vyañjanā*), is taken to be the essence of poetry. This idea is adopted by our present author in his *RK*.[1] Following the *dhvani* school RB took up moods and feelings as an element of the unexpressed and tried to harmonize the idea of *rasa* with the theory of *dhvani* through the process of suggestion (*vyañjanā*). RB points out how the moods and feelings are understood by means of *vyañjanā-vyāpāra*. Thus when he cites an illustrative verse (143) to explain the *viraha* type of *śṛṅgāra* as existed in both the hero and the heroine (*ubhayoḥ*) he says that *contentment* (*dhṛti*), *joy* (*harṣa*) etc. are suggested. To explain the illustrative verse 149 under (*nati*) *humility*, RB specifically refers to the *dhvani* theory.[2] Thus RB following in the foot-prints of Ānandavardhana approves the idea that in poetry, the relish of *rasa* can be brought into consciousness only by the suggestive power of words and ideas. RB quotes Ānandavardhana's statement on the importance of *aucitya*.[3] Ānandavardhana advocates *śānta* as the ninth *rasa* which *RK* also accepts.

Bhoja deals with *nāyaka-nāyikā* in both his works *SKĀ* and *Śr.Pr.* Of these two works RB subscribes to the view of *SKĀ* on *rasa* and *nāyaka-nāyikā*. It is

[1] cf. *RK*, *vv*. 143, 149.

[2] *RK*, p. 80.

[3] cf. *Dhv.Āl.* III, p. 330.

clear that RB had *DR*. on one hand and *SKĀ* on the other for the source of his *RK*. Bhoja in Chapter V of *SKĀ* treats of *rasa*, *bhāva*, *nāyaka* and *nāyikā* and their sub-varieties and characteristics along with illustrations from early works like *KD* as well as from classical works of Kālidāsa and others. There is a striking similarity between *SKĀ* and *RK* suggesting that the latter writer is the borrower of views, definitions and illustrations from the former. *SKĀ* enumerates 10 *rasa-s*[1] including *śānta* and *preyas* as against the orthodox schools of eight *rasa-s*; but in the beginning gives eight *sthāyibhāva-s*[2] only. However, from the way in which he treats of them, it seems that he looked upon *śṛṅgāra*[3] as the only *rasa* which he clearly expounded in his *Śr.Pr.* Here we will make a detailed examination of the correspondences between *SKĀ* and *RK* to show how far *RK*, has been influenced by *SKĀ*. *SKĀ* is the first to give 12 stages of love in the context of *vipralambha śṛṅgāra*.[4] RB adopts this 12 stages of love but explains them in the context of the development of *rasa* (*rasavistāra*.)[5] Though *RK* is indebted to *SKĀ*, it has improved upon what is given in *SKĀ*. *SKĀ* speaks of *pīṭhamarda*, *vidūṣaka*, *viṭa* and *ceṭa* as the *hīnapātra-s*,[6] whereas RB speaks of them

[1] *SKĀ* v. 164. [2] ibid. v. 14. [3] ibid. v. 3.

[4] ibid v. 98. 99, 100 and p. 587:

(ता इमा विप्रलम्भजन्मानो द्वादशापि प्रेमपुष्टिभूमयः संभोगेषु स्वानुरूपामेव प्रेमप्रकर्षभूमिकामास्कन्दयन्ति ।)

[5] *RK*. p. 66. [6] *SKĀ* v. 121.

as the assistants of *nāyaka*. *SKĀ* enumerates 12 types of characteristics of a *nāyaka*,[1] whereas *RK* speaks of 11 types only with definitions and illustrations. Now, the identical ideas and definitions between the two texts alone are given. *RK* has quoted the same illustrations cited by *SKĀ*[2] to explain *śoka* and *bhaya*. *RK* has borrowed the definition of *jugupsā* from *SKĀ*[3] while defining the eight *sāttvikabhāva-s*. *RK* quotes the exact definitions from *SKĀ*[4] in the case of *sveda*, *vepathu*, *vivarṇatā* and *aśru* and in the case of the rest the idea alone has been taken. In explaining *vyabhicāribhāva-s*, the exact definitions are taken by *RK* from *SKA*[5] in case of *smṛti*, *capalatā*, *vrīḍā*, *avahittha*, *mada*, *amarṣa*, *śaṅkā*, *glāni* and *unmāda*. However *RK* refers to *SKĀ* here in defining *capalatā* as said by others (*babhaṇuḥ pare*) apart from his own definition. In the definition of *unmāda*, RB changes the expression *viplava* into *vibhrama* and in *vrīḍā*, gives *vrīḍānaṅga* instead of *vrīḍānyaṅga*, according to *SKĀ*. The same illustrations have been quoted by *RK* to explain *capalatā*, *mati*, *garva*, *harṣa*, *amarṣa*, *asūyā*[6] *viṣāda*, *dainya glāni*, *jaḍatā* and *prabodha*[7] as have been cited by *SKĀ*.[8] The idea has

[1] *RK*, p. 2. [2] *SKA* V. 139, 141.

[3] ibid. V. 141. [4] ibid V. 142-145.

[5] ibid. V. 146, 149, 151, 152, 153a, 154, 158a, 159.

[6] *Īrṣyā* in *RK* text p. 48, 55.

[7] *Avabodha* in *RK* text p. 48, 58.

[8] *SKĀ* V. 36, 37, 38, 46, 47, 48, 50, 51, 56, 61, 65.

been adopted by *RK* to define the *sāttvikabhāva*[1] such as *stambha*, *romāñca vaisvarya* and *pralaya* and the *vyabhicāribhāva-s*[2] such as *mati* and *trāsa* from *SKĀ* only. *SKĀ* describes *bhāva*, *hāva*, *helā* etc. as the natural graces found in both men and women[3] and *līlā*, *vilāsa*, *vicchitti* etc. as the natural graces of women alone.[3] But *RK* has a different approach and explains only eighteen types of these *bhāva*, *hāva*, *helā* etc. as the types of *ceṣṭā*, one of the four types of *uddīpanavibhāva-s*. *RK* quotes the same illustrations to explain *vicchitti*, *kilakiñcita* and *vihṛta* as given by *SKĀ*[4] to explain the same. Though *RK* has adopted the 12 stages of love from *SKĀ* and explained the same in the context of *rasavistara*, unlike *SKĀ* which explains them in this context of *vipralambha śṛṅgāra*.[5] *RK* quotes the same illustration to explain *cakṣuḥprīti* and *manaḥsaṅga* as given by *SKĀ*[6] to explain these. Thus *SKĀ* has influenced *RK* to a certain extent.

The influence of Bhoja's *Śṛ.Pr* and *ND* of Rāmacandra and Guṇacandra on the *rasa* system of *RK*[7] has been dealt with in detail separately in the *rasa* section.

[1] *SKĀ* v. 142, 143a, 143b, 145.

[2] ibid. v. 150a, 157.

[3] ibid. v. 41, 42.

[4] ibid. v. 154, 156, 161.

[5] ibid. v. 98b, 99, 100.

[6] ibid. v. 335, 336.

[7] See section IX.

Mammaṭa: The different currents of thought of the early *rasa* school ran into one stream in Mammaṭa's *K.Pr.* He exemplified the *dhvani* and dilated upon the nature and theory of *rasa*. He enumerates also eight orthodox dramatic *rasas*, in his *K.Pr.*[1] and adds the ninth *rasa śānta*, apparently as relevant to poetry.[2] Mammaṭa acknowledges *nirveda* as the *sthāyin* of *śānta rasa* because, while giving a list of *vyabhicāri-bhāva-s*, Bharata mentions *nirveda* first. He seems to think on the lines of Abhinavagupta, that the intention of Bharata in doing so was to show that it can be the *sthāyibhāva* of *śānta rasa* as the ninth one, which though not applicable in a drama, may apply to a *kāvya*. However *K.Pr.* does not expound any original theory but treats in a comprehensive manner the different theories already existing. He assigns the different poetical elements to the *rasa* which is taken as the soul of poetry.

Hemacandra: He accepts nine *rasa-s*. He gives three types of *vipralambha śṛṅgāra*, viz. *abhilāṣa*, *māna* and *pravāsa*. He considers *karuṇavipralambha* as equal to *karuṇa*[3] itself. He defines *mānavipralambha* as *praṇayerṣyābhyām mānaḥ* and says that *īrṣyāmāna* is found in women alone.[4] This same idea has been expressed by *RK* also regarding *īrṣyāmāna*. He accepts

[1] See *K. Pr.* IV. 6.

[2] ibid. IV. 12a.

[3] See *Kāv.An.* II. p. 111. (करुणविप्रलम्भस्तु करुण एव).

[4] ibid. II. 32, (p. 112).

śanta rasa taking *vairāgya* etc. as *vibhāva*, *yāga*[1] etc. as *anubhāva*, *dhṛti* etc. as *vyabhicaribhāva* and *śama* as the *sthāyibhāva*. Hemacandra points out how additional *vyabhicārins* like *dambha*, *udvega*, *kṣut* and *tṛṣṇā* which some may propose, could be included in some of the *bhāva-s* already accepted.[2] He treats of the varieties and sub-varieties of *nāyaka* and *nāyikā* and their characteristics. He clearly defines the *anukūla* type of *nāyaka* as *ekabhāryo' nukūlaḥ*.[3]

Thus this general survey of the view of the early writers helps us to realize how far they have influenced *RK* and how far *RK* has improved upon the earlier views by introducing new and more fully articulated ideas on the subjects on *nāyaka-nāyikā* and *rasa*.

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[1] *Kav.An.* II. 17. Comm. explains:
अहिंसासत्यास्तेयब्रह्मचर्यापरिग्रहाः यमाः । यो. सू. II. 30.
[2] ibid. p. 128.
[3] ibid. VII. 18.

V. RASAKALIKĀ AND DAŚARŪPAKA

DR of Dhanañjaya is earlier than *RK*. *RK* quotes passages not only from *DR*, but also from its commentary *Avaloka* by Dhanika.[1] However he does not mention the names of the works or the authors. Often *RK* improves upon what is given in *DR*. Sometimes the view of *DR* is taken as the *pūrvapakṣa*[2] and at times the author of the *DR* is referred to as *eke*.

Since the topics dealt with in these two works are closely allied, some sort of similarity of treatment is inevitable. But there are also some differences. Thus *DR* deals exclusively with dramaturgy while *RK* deals with *kāvya* also. *DR* does not speak of the process in the development of *rasa*, but *RK* deals with it in detail. In the enumeration of the general qualities of the *nāyaka* *RK* does not agree fully with *DR*.[3] *DR* does not include *śānta* as the ninth *rasa*.[4] *RK* accepts *śānta* and admits four types of it.[5] A concordance of the two works is given below.

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1 What is quoted by Dhanika in *Avaloka* of *DR* as यथा ममैव is found in *RK*. p. 4.

2 See the text *RK*. p. 80.

3 *RK* adds the quality of *kṛtajñatā*, *vidagdhatva* etc., p. 2.

4 *DR* IV. 35. p. 148. 5 *RK* p. 88.

A. CONCORDANCE OF *DR* WITH *AVALOKA* AND *RK*

Prakāśa No.	Page	*DR*. (with reference to Nāṭya alone)	*RK* (with reference to *Kāvya also*)
II	52	General qualities of the *nāyaka*	Omits the epithets *vinītaḥ madhuraḥ śuciḥ vāgmī*, *priyaṃvadaḥ* and *śūraḥ;* but adds *mahābhāgyam*, *vidagdhatva* and *kṛtajñatā*.
II	52-53	Definition and illustrations of only a few qualities are given by Dhanika.	All the qualities are defined and illustrated.
II	54	Four types of *nāyaka-s* (*dhīrodātta* etc.) defined	Yes
II	60	Types of *śṛṅgāranāyaka-s* and their definitions	Yes
II	62	Companions of the *nāyaka*	Yes
II	63	*Pratināyaka*	No

II	63-65	*Sāttvika* guṇas of *nāyaka* (i.e. eight manly qualities that spring from one's nature) and their definition.	No
II	66	Three types of *nāyikā-s*	Yes
II	66	Definition of *svīyā* type of *nāyikā*	Yes
II	67	The 3 sub-varieties of *svīyā*, viz. *mugdhā*, *madhyā* and *pragalbhā* defined.	The three sub-varieties, viz. *mugdhā* etc. are given under *svā* and *anyā* types of *nāyikā*, and defined.
II	68	The threefold classification of *nāyikā* according to their *māna*, viz. *dhīrā*, *madhyā* and *adhīrā* under the *madhyā* type of *svīyā*.	The three types come under both *madhyā* and *pragalbhā* according to their māna. They are called *dhīrā*, *adhīrā* and *paruṣā* corresponding to *dhīrā*, *madhyā* and *adhīrā* respectively of *DR*.
II	70	Definition of *pragalbhā* type of *nāyikā*.	Yes
II	70	Definition of *dhīrā*, *madhyā* and *adhīrā*.	Definitions of *dhīrā*, *adhīrā* and *paruṣā*.

Prakāśa No.	Page	*DR.* (with reference to Nāṭya alone)	*RK* (with reference to *Kāvya also*)
II	71	*Jyeṣṭhā* and *kaniṣṭhā* types of *nāyikā* under *madhyā* and *pragalbhā* type of *svīyā*. (Thus *svīyā* other than *mugdhā* are said to be 12 in number)	No such classification.
II	72	*anyā nāyikā* subdivided to *kanyā* and *ūḍhā*.	Yes (*kanyā* and *prauḍhā*)
II	73	Definition of *sādhāraṇastrī*	Yes
II	74	Eight varieties of *nāyikā* according to their relation to *nāyaka*	Yes, as varieties of *śṛṅgāra-nāyikā*.
II	75-77	Definitions of these eight varieties.	Yes
II	79	Messengers of *nāyikā*	Yes (omits *kārū* type)
II	80	The *twenty* natural graces of *nāyikā* (*bhāva*, *hāva*, *helā* etc.) of these, three explained as *śarīraja*, seven as *ayatnaja*, and the rest ten as *svabhāvaja*.	Yes. But 18 in number and in the context of *ceṣṭā* one of the four types of *Uddīpanavibhāva*.

II	80-87	Definitions of the twenty natural graces of *nāyikā*.	Definitions of the 18 types of *ceṣṭā*.
II	87	Assistants of a royal hero	No
II	87-88	Definitions of the assistants of a royal hero.	No
II	88	Grouping of characters according to rank.	No
II	96	Language of the various characters	No
IV	121	Sentiments and their production	Yes
IV	121	Definition of (the development of) the *rasa*	Yes
IV	121	*Determinant state* defined	Yes
IV	122	Definition of *consequent states*	Yes
IV	123	The nature of cause and effect (*kāryahetubhāva*) between *vibhāva* and *anubhāva*	No
IV	124	Definition of *bhāva*	No
IV	124	*Bhāva* as different from *sāttvikabhāva* explained.	Yes

Prakāśa No.	Page	*DR.* (with reference to Nāṭya alone)	*RK* (with reference to *Kāvya also*)
IV	125	Enumeration of eight *sāttvika-bhāva.*	Yes
IV	125	Definition of *vyabhicāribhāva* as the waves emerging and sub-merging in the ocean of *sthāyi-bhāva-s.*	Yes
IV	126	Enumeration of the 33 *Vyabhicāri-bhāvas.*	Yes
IV	126	Definitions of the *vyabhicāri-bhāvas.*	Yes
IV	142	Definition of *sthāyibhāva*	Yes
IV	147	Enumeration of eight *sthāyibhāvas* *śama*, the *sthāyibhāva* of *śānta*, is not accepted here as it cannot be represented in *nāṭya.* (*śama-mapi kecitprāhuḥ puṣṭirnāṭyeṣu naitasya* IV-35).	Yes. Nine *sthāyibhāva-s* given. *Śānta rasa* is accepted with reference to both *kāvya* and *nāṭya.*

IV	149	Importance of *sthāyibhāva* as a unifying factor for the production of *rasa* in a drama, explained.	No
IV	154	Importance of *sthāyibhāva* and its predominant position; that of a verb in a sentence.	No
IV	160	Spectator as a *rasika* is the perceiver of the *rasa*. The *sthāyibhāva* becomes *rasa* neither from the character of the hero to be imitated, nor from *kāvya* aiming at the productions for *rasa* but from the *rasika's* own capacity for appreciation and enjoyment. (IV. 38–39)	No. Here the original hero and the heroine alone are the substratum of *rasa*.
IV	160	Actor playing the role of a *dhīrodātta* hero like Rāma, displays the *sthāyibhāva* like *rati* and this gives pleasure to the spectator (IV. 40)	No such explanation
IV	161	The actress playing the role of the heroine on the other hand,	Yes

Prakāśa No.	Page	*DR.* (with reference to Nāṭya alone)	*RK* (with reference to *Kāvya also*)
IV	161	productive of sentiment without regard to their personal characteristics (IV. 41)	
IV	162	Aesthetic enjoyment by spectators through their own imaginative effort on seeing the performance from watching characters like Arjuna on the stage, compared with children enjoying themselves with toys (IV. 41-42).	No
IV	162	Pleasure (*āsvāda*) is not precluded on the part of the actor, since he does realize the meaning of the passage he is representing (IV. 42)	No
IV	162	Fourfold character of sentiment (IV. 43-44)	No
IV	164	Definition of *śānta rasa* or *śamaprakarṣa* (IV. 45)	Yes

IV	165	*rasa* defined with respect to poetry (IV. 46)	Sentiments defined with respect to both *kāvya* and *nāṭya*.
IV	166-70	Definition of *erotic sentiment*	Yes
IV	170	Three varieties of the *erotic sentiment*, viz. *ayoga*, *viprayoga* and *sambhoga*.	Two varieties of *erotic* sentiments, viz. *sambhoga* and *vipralambha*.
IV	171	Definition of *ayoga*	Definition of *viprayoga* (or *vipralambha*) given here is the same as that of *ayoga* of *DR*.
IV	171	Ten stages, enumerated and defined in the context of *ayoga* type of *śṛṅgāra*.	12 stages enumerated and defined in the context of the process in the development of the *rasa* (*rasavistāra*).
IV	171	Definition of *abhilāṣa*, one of the ten stages.	Definitions of *cakṣuḥprīti* and *manaḥsaṅga* can stand equal to that of *abhilāṣa* explained in *DR*.
IV	172	Definition of *cintā* (the rest of the ten stages are not defined)	Yes (all the 12 stages are defined.)
IV	172	Definition of *viprayoga*	Yes. But that stands equal to that of *ayoga*.

Prakāśa No.	Page	*DR.* (with reference to Nāṭya alone)	*RK* (with reference to *Kāvya also*)
IV	172	Two varieties of *Viprayoga*, viz. *māna* and *pravāsa*.	Here *māna* and *pravāsa* are two of the four varieties of *viraha* type of *Śṛṅgāra* (the other two being *pūrvānurāga* and *karuṇātmaka*)
IV	172	Two types of *māna*, viz. *praṇayamāna* and *īrṣyāmāna*.	Yes
IV	173	Definition of *praṇayamāna*	Yes
IV	173	Definition of *īṛṣyāmāna*	Yes (identical)
IV	174	Six expedients to rectify the resentment or *māna*, viz. *sāma*, *dāna*, *bheda*, *nati*, *upekṣā* and *rasāntara*.	Yes
IV	175	Definition of *sāma* etc.	Yes (almost identical)
IV	176	Definition of *pravāsa* type of *viprayoga*	Yes (identical)
IV	176	Three varieties of separation due to business	Yes

IV	177	That due to confusion defined	Yes
IV	177	That due to curse	Yes
IV	177	Distinction between *karuṇa rasa* and *vipralambha śṛṅgāra* in the case of the death of a beloved explained.	The same idea is echoed here but recognized as a special variety of *vipralambha śṛṅgāra karuṇa:* no mention of this is made in *DR*. This must not be confused with the *rasa* known as *karuṇa*.
IV	178	The types of *nāyikā-s* under *praṇayamāna* and *pravāsa.*	No
IV	178	*sambhoga* and its characteristics defined and described.	Yes
IV	178	*ceṣṭā-s* of *nāyikā-s* in *sambhoga-śṛṅgāra*, described.	No
IV	179	The *nāyikā* of *sambhoga*, described.	No
IV	179	Definition of *vīra rasa*	Yes. Three varieties of *heroic sentiment* mentioned here.
IV	180	Definition of *bībhatsa rasa*	Yes. Two varieties of *bībhatsa* are mentioned.
IV	181	*raudra rasa* defined	Yes.

Prakāśa No.	Page	*DR.* (with reference to Nāṭya alone)	*RK* (with reference to *Kāvya also*)
IV	182-183	Definition of *hāsa* and its six varieties viz., *smita*, *hasita*, *vihasita*, *upahasita*, *apahasita* and *atihasita*.	Yes. Four varieties of laughter, viz. *smita*, *hasita*, *vihasita* and *upahasita* (also named as *aṭṭahāsa* defined.
IV	183	The *vyabhicārin* of *hāsya rasa*	Yes
IV	183	Definition of *adbhuta rasa*	Yes
IV	183	Definition of *bhayānaka rasa*	Yes
IV	184	Definition of *karuṇa rasa*	Yes
IV	184	*Prīti*, *bhakti* etc. and *mṛgayā*, *akṣa* etc. referred to	No

B. PARALLEL PASSAGES IN *DR*, DHANIKA'S *AVALOKA* AND *RK*

Ref. No. in *DR*	*DR* with *Avaloka*	with *RK*	Ref. No. in *RK*
II. p. 52	" त्वचं कर्णः शिबिर्मांसम् " etc. quoted to illustrate the quality of त्याग	Same is quoted to illustrate औदार्य	p. 3
II. p. 54	प्रारभ्यते न खलु etc. quoted to illustrate स्थैर्य.	Same quoted to illustrate धैर्य	p. 5
II. p. 55	आहूतस्याभिषेकाय etc. quoted to illustrate उदात्त type of hero.	Same to illustrate गाम्भीर्य quality of धीरोदात्त	p. 7
II. p. 60	गूढविप्रियकृच्छठः	गूढविप्रियकृच्छठः	p. 12
II. p. 62	एकविद्यो विटश्चान्यो हास्यकृच्च विदूषकः	" एकविद्यो विटः स्मृतः । " हास्यप्रायो विदूषकः "	p. 13
II. p. 64	व्यवसायादचलनं स्थैर्यं विघ्नकुलादपि	व्यवसायादचलनं धैर्यं विघ्नकुलादपि ।	p. 5
II. p. 65	अधिक्षेपाद्यसहनं तेजः प्राणात्ययेष्वपि	अधिक्षेपाद्यसहनं तेजः प्राणात्ययेष्वपि ।	p. 5
II. p. 66	स्वान्या साधारणस्त्रीति तद्गुणा नायिका त्रिधा ।	स्वान्या साधारणी चेति तद्गुणा नायिका त्रिधा ।	p. 14
II. p. 73	साधारणस्त्री गणिका कलाप्रागल्भ्यधौर्त्ययुक्	सामान्यवनिता वेश्या कलाप्रागल्भ्यधैर्ययुक्	p. 15
II. p. 76	चिरयत्यव्यलीके तु विरहोत्कण्ठितोन्मनाः Here सखि स विजितो विणावाद्यैः etc. is quoted as illustration.	Same illustration here too	p. 23

Ref. No. in *DR*	*DR* with *Avaloka*	with *RK*	Ref. No. in *RK*
II. p. 76	ज्ञातेऽन्यासङ्गविकृते खण्डितेर्ष्याकषायिता	Same illustration	p. 24
II. p. 76	निश्वासा etc. quoted under Kalahāntaritā	Same illustration	p. 24
II. p. 77	उत्तिष्ठ दूति यामो quoted under Vipralabdhā	Same illustration	p. 23
II. p. 77	दूरदेशान्तरस्थे तु कार्यतः प्रोषितप्रिया । Illustrations quoted is आ दृष्टि-प्रसरात् प्रियस्य etc. from *Amaruśataka*	देशान्तरगते कान्ते खिन्ना प्रोषितभर्तृका । Same illustration |	p. 25
II. p. 77	कामार्ताभिसरेत् कान्तं सारयेद्वाभिसारिका । Illustration quoted—उरसि निहित. from Amaru and न च मेऽवगच्छति from *Śiś. V.*	स्मरार्ताभिसरेत् कान्तं...etc. Same illustrations	p. 26
II. p. 79	दूत्यो दासी सखी कारुर्धात्रेयी प्रतिवेशिका । लिङ्गिनी शिल्पिनी स्वं च नेतृमित्रगुणान्विता ।	दूती दासी सखी चैव धात्रेयी प्रातिवेशिनी लिङ्गिनी शिल्पिनी स्वा च नेतृमित्रगुणान्विताः ।	p. 26-27
II. p. 81	Illustration for भाव (one of the so natural graces. शरीरज—type) is दृष्टिः सालसतां विभर्ति । etc.	Same illustration for भाव and हाव	p. 34

II. p. 82	Illustrations for माधुर्य is सरसिजमनुविद्धं etc.	Same for माधुर्य (one of the 18 चेष्टा types of उद्दीपनविभाव).	p. 35
II. p. 84	ज्वलतु गगने etc. quoted for धैर्य	Same illustration	p. 35
II. p. 85	अत्रान्तरे किमपि etc. quoted for विलास	Same illustration	p. 37
II. p. 85	विभ्रमस्त्वरया काले भूषास्थानविपर्ययः (*DR*. II. 39)	Same illustration	p. 37
II. p. 85	Illustration अभ्युद्गते शशिनि क्रोधाश्रुहर्षभीत्यादेः सङ्करः किलकिञ्चितम् (*DR*. II. 34)	Same illustrations Same किलिकिञ्चितम्	p. 37
II. p. 86	मोट्टायितं तु तद्भावनेष्टकथादिषु । यथा चित्रवर्तिन्यपि नृपे etc. यथा वा ममैव— 'स्मरदवथुनिमित्तं' etc.	Same illustration	p. 38
II. p. 86	गर्वाभिमानादिष्टेऽपि बिब्बोकोऽनादरक्रिया	Same illustration	p. 39
II. p. 87	सुकुमाराङ्गविन्यासो मसृणो ललितं भवेत् । Dhanika illustrates his own verse: सभ्रूभङ्गं करकिसलय etc.	Same illustration	p. 40
IV. p. 121	विभावैरनुभावैश्च सात्त्विकैर्व्यभिचारिभिः आनीयमानः स्वाद्यत्वं स्थायी भावो रसः स्मृतः	Variant स्वादुत्वं स्थायिभावः	p. 1
IV. p. 122	अस्याः सर्गविधौ etc. quoted for आलम्बनविभाव	Same	p. 32
IV. p. 126	तत्त्वज्ञानापदीर्ष्यादेर्निर्वेदः स्वावमाननम् ।	तच्च ज्ञानापदीर्ष्यादेर्निर्वेदो निष्फलत्वधीः । तत्र चिन्ताश्रुतिः श्वासवैवर्ण्योच्छ्वासदीनताः ।।	p. 48

Ref. No. in *DR*	*DR* with *Avaloka*	with *RK*	Ref. No. in *RK*
IV. p. 126	तत्त्वज्ञानान्निर्वेदो यथा—प्राप्ताः श्रियः quoted by Dhanika न्यक्कारो ह्ययमेव for ईर्ष्यातः	Same	p. 49
IV. p. 128	ह्रिया सर्वस्यासौ etc. quoted under शङ्का	Same	p. 50
IV. p. 128	श्रमः खेदोऽध्वरत्यादेः स्वेदोऽस्मिन्मर्दनादयः	Same	p. 50
IV. p. 128	वयमिह परितुष्टा etc.	Same	p. 52
IV. p. 129	अप्रतिपत्तिर्जडता स्यादिष्टानिष्टदर्शनश्रुतिभिः । अनिमिषनयननिरीक्षणतूष्णींभावादयस्तत्र ॥	Variants: अप्रतिपत्तिः...दर्शनस्पर्शनादिभिः; अनिर्मिषनयनवीक्षण;	p. 51
IV. p. 129	प्रसत्तिरुत्सवादिभ्यो हर्षोऽश्रुस्वेदगद्गदाः ।	प्रसक्तिरुत्सवादिभ्यो हर्षोऽश्रुस्वेदशिरः कम्पस्तर्जनं ताडनादयः ।	p. 53
IV. p. 130	दुष्टेऽपराधदौर्मुख्यक्रौर्यैश्चण्डत्वमुग्रता । तत्र स्वेदशिरःकम्पतर्जनाताडनादयः ॥ (*DR*. IV. 15)	दृष्टेऽपराधे दौर्मुख्यं शौर्यं चण्डत्वमुग्रता । तत्र स्वेदः शिरःकम्पस्तर्जनं ताडनादयः ॥	p. 53
IV. p. 130	ध्यानं चिन्तेहितानाप्तेः शून्यताश्वासतापकृत् । Illustrations अस्तमितविषयसङ्ग etc. q. by Dhanika under चिन्ता	Variant: चिन्ताहिता; same illustration	p. 54

IV. p. 134	"हावहारि हसितं" q. by Dhanika under Mada	Same illustration.	p. 57
IV. p. 136	"पटालग्ने पत्यौ" q. by Dhanika for व्रीड	Same illustration.	p. 59
IV. p. 136	आवेगो ग्रहदु:खाद्यैरपस्मारो यथाविधि: । भूपातकम्पप्रस्वेदलालाफेनोद्गमादय: ।। (*DR*. IV. 25)	आवेगग्रहदु:खाद्यैरपस्मार: प्रजायते । भुपातकम्पदु:स्वेदलालाविकृतलक्षणै: ।।	p. 60
IV. p. 136	मोहो विचित्तता भीतिदु:खावेशानुचिन्तनै: । तत्राज्ञानश्रमाघातघूर्णनादर्शनादय: ।। (*DR*. IV. 26)	मोहस्तु मूर्छनं भीति: rest identical. Same illustration.	
	तीव्राभिषङ्गप्रभवेन etc. q. by Dhanika		p. 59
IV. p. 138	पौलस्त्यपीनभुजसम्पदुदस्यमान etc. quoted under आवेग due to उत्पात	Same illustration under आवेग caused by वात	p. 62
IV. p. 139	तर्को विचार: सन्देहात् भ्रूशिरोङ्गुलिनर्तक: ।	Variants; "भ्रूलताङ्गुलि"	p. 62
IV. p. 140	एवं वादिनि देवर्षौ q. for अवहित्था	Same illustration	p. 63
IV, p, 141	कालाक्षमत्वमौत्सुक्यं रम्येच्छारतिसंभ्रमै: । तत्रोच्छ्वासत्वराश्वासहृत्तापस्वेदविभ्रमा: ।। (*DR*. IV. 32)	Variant: उत्कण्ठेत्यपरे विदु: for रम्येच्छारतिसंभ्रमै: ।	p. 64
IV. p. 141	आत्मानमालोक्य q. by Dhanika	Same	p. 65
IV. p. 141	मात्सर्यद्वेषरागादेश्चापलं त्वनवस्थिति: । तत्र भर्त्सनपारुष्यस्वच्छन्दाचरणादय: ।। (*DR*. IV. 33)	आत्मप्रकाशनपरा चेष्टेति बभणु: परे is added in between these two lines	p. 65

Ref. No. in *DR*	*DR* with *Avaloka*	with *RK*	Ref. No. in *RK*
V. p. 169	जगति जयिनस्ते etc. q. for प्रमादात्मा रतिः ।	Same q. under रति	p. 28
V. p. 171	तत्रायोगोऽनुरागेऽपि न यूनोरेकचित्तयोः । पारतन्त्र्येण दैवाद्वा विप्रकर्षादसङ्गमः ।। (*DR*. IV. 50)	विप्रयोगोऽनुरागेऽपि यूनोरेकमनस्कयोः । पारतन्त्र्येण दैवेन विप्रकर्षादसङ्गमः ।।	p. 75
V. p. 172	मानोऽपि प्रणयेर्ष्ययोः—*DR*. IV. 57	मानो द्विविधः—प्रणयमान ईर्ष्यामानश्चेति ।	p. 77
V. p. 173	स्त्रीणामीर्ष्याकृतो मानः कोपोऽन्यासङ्गिनि प्रिये । श्रुते वानुमिते दृष्टे श्रुतिस्तत्र सखीमुखात् ।। (*DR*. IV. 50)	Variant: कोपो मानः for मानः कोपः.	p. 78
V. p. 173	उत्स्वप्नायितभोगाङ्कगोत्रस्खलनकल्पितः । त्रिधानुमानिको दृष्टः साक्षादिन्द्रियगोचरः ।। (*DR*. IV. 60)	Variants: 1: उत्स्वप्नङ्कितगात्राङ्क 2: त्रिधा त्वनुमितो	p. 78
V. p. 174	साम्ना भेदेन दानेन नत्युपेक्षारसान्तरैः । (De. IV. 61)	Same	p. 79

VI. p. 178	तत्र प्रियवचः साम, भेदस्तत्सख्युपार्जनम् । दानं व्याजेन भूषादेः पादयोः पतनं नतिः ॥ . . . . उपेक्षावधीरणम् । रभसत्रासहर्षादेः . . . रसान्तरम् ॥ (*DR*. IV. 62-63)	Variants: चाटुवचः (?) रसान्तरं त्रासहर्षो (?)	p. 79
VI. p. 178	Dhanika q. his own verse: कृतेत्याज्ञाभङ्गे under Bheda.	Same	p. 79
VI. p. 178	अनुकूलौ निषेवेते यत्रान्योन्यं विलासिनौ । दर्शनस्पर्शनादीनि स संभोगो मुदान्वितः ॥ (*DR*. IV. 69)	Variant: उदाहृतः for मुदन्वितः ।	p. 74
VI. p. 181	Dhanika q. उत्कृत्योत्कृत्य etc, for वीभत्स	Same under लौकिकबीभत्स	p. 95
VI. p. 184	Dhanika q. स्वगेहात् पन्थानं for भयानक	Same	p. 94

VI. RASAKALIKĀ AND LATER WRITERS

The debt of the later writers to earlier writers on literary topics is not easily assessed as concepts and definitions tend to be the common stock of writers and are easily cited by them, without reference to specific sources. Besides love literature in Sanskrit represents a long process of evolution on various aspects of the structure and content of poetry and drama, and concepts and definitions tend to be far from individual to particular writers. Several ancient writers in this field have, however, made individual contributions by taking up new ideas or new aspects of old ideas or by closer analysis of ideas. Not the least important of these writers is RB, the author of *RK*. The nature and significance of RB's contribution in this field form the subject matter of this section. The writers who came after RB have used *RK*'s concepts, definitions and views in their works, though they have not referred to him by name, or cited his work specifically. One or two, like Vāsudeva[1] and Sālve[2] have made specific references to RB's name, or to his work *RK*. Literary conventions in citing sources seem to have been rather vague or dependent on individual caprice. However it

[1] cf. Vāsudeva's commentary on *Karpūramañjarī* of Rāja-śekhara pp. 3, 29, 31, 32.

[2] cf. Salve's *Rasaratnākara* p. 11 and appendix on 188-9.

is noteworthy that Vidyānātha seems to have taken *RK* as the foundation of his PR on *Nāyakaprakaraṇa* and *Rasaprakaraṇa*.[1] The passages wherein his debt is apparent are both numerous and significant and his debt to *RK* is indisputable. But he does not mention *RK* or its author by name even once! Whatever be the explanation of this gross failure to acknowledge an obvious debt, the fact remains that *RK* and *PR* are linked inextricably. The character of the debt and its extent will be set out later. The writers of the great works like *R.Su*, *SD*, *Sā. Cin* etc. have also adopted the concepts, illustrations and definitions given by *RK*., in their works on the topics of *nāyaka* and *nāyikā* and *rasa*. Even these have failed to acknowledge *RK* as their source, though in some instances they take *RK* as *pūrvapakṣa* in conducting an argument.

VIDYĀDHARA seems to have taken *RK* as *pūrvapakṣa* in his exposition of the *rasa* theory in his *Ekāvalī*. RB, though he adheres to the theory of suggestion, admits that the *rasa* acts in the mind of *sahṛdaya* in the form of instincts and it is realized through inference or the imaginative faculty (*bhāvanā*). *RK* accepts the remembrance theory (*smṛtyārūḍha*) and denies the possibility of the defect of the particular aspect not being understood (*Viśeṣāpratipatti*). *RK* holds that both *sāmājika-s* and the hero (heroine) are the substratum of the *rasa*. By adopting both negative and positive

[1] See section on influence of *RK* on *PR*.

methods[1] (*anvaya* and *vyatireka*) RB propounds that *rasa* can be both pleasurable and painful. All these views are refuted by Vidyādhara in his *Ekāvalī*.[2] He sticks to the *Vyaṅgya* theory by including *smaraṇa* etc. in the sphere of suggestions.[3] Though Vidyādhara contests these views of *RK*, he agrees with the ultimate view of *RK*,[4] affirming that *rasa* is the great joy experienced by the audience ultimately by the imaginative experience of the *rasa-s*[5] or by suggestion. Mallinātha in his commentary on *Ekāvalī*, has cited from *RK* in two instances.[6]

BHĀNUDATTA'S RM and *RT* are devoted exclusively to expound *nāyikā*, *nāyaka* and *rasa* respectively. *RK's* influence on these works is however slight. The difinition of the *madhyā* type of heroine in *RM*[7] seems however to have been adopted from *RK*. *RM's* *adhīrā* type[8] of *madhyā* is equivalent to *paruṣā* type of *svīyā* given in *RK*. The idea for the definition of *kanyā* type of *parakīyā* heroine in *RM*[9] seems to have been taken from *RK*. The explanation of the *dakṣiṇa*

[1] See for details, section IX.
[2] cf. *Ekāvalī*—II pp. 90-93.
[3] ibid II. p. 93.
[4] cf. *RK*. pp. 101-2.
[5] cf. *Ekāvalī* II. p. 94-95.
[6] See 'Quotations of RK by Mallinātha.'
[7] cf. *RM*. p. 31.
[8] ibid. p. 42, 43.
[9] ibid. p. 65.

type of hero in *RM*[1] also seems to have been adopted from *RK*. The definition of *sthāyibhāva* in *RM* is taken from *RK*.

VIDYĀNĀTHA has, as has been stated earlier, taken *RK* as his principal basis for his *PR* on the topic of *nāyaka* and *rasa* which are modelled after *RK*.[2]

SINGABHŪPĀLA has taken much of the significant views of *RK* in his *R.Su*. But nowhere does he refer to the name of the work *RK* or its author. However, the influence of *RK* on *R.Su* is obvious in the chapter of *nāyaka* and *nāyikā* and *rasa*. While citing the verse of *DR* on the definition of *rasa*, *RK* has adopted the reading *svādutva* instead of *svādyatva* as given by *DR* and following the footprints of of *RK*, *R.Su* also gives the reading *svādutva*.[3] Almost all the texts before *RK* give the definition of *vibhāva* as *bhāvapoṣakṛt*[4] whereas *R.Su* follows *RK* defining it as *rasapoṣakṛt*.[5] Following *RK*, *R.Su* also explains each concept in a definition with illustrations. The definition of *māhābhagya*, *dhārmikatva* and *kṛtajñatva* in *R.Su*[7] are taken straight from *RK*. The exact definition of *dakṣatā* and *kulīnata*[8]

[1] ibid. p. 210.

[2] See section VII. 'Influence of *RK* on *PR*.'

[3] cf. *R.Su*. I. 58b-59a.

[4] *DR*. IV. 2.

[5] cf. *R.Su*. I. 59b.

[7] ibid. I. 64a; 66, 68a.

[8] ibid I. 65, 67a.

are also adopted from *RK*. The definition of *gāmbhīrya*,[1] a quality of *dhīrodātta*, is also taken from *RK*. *RK* is the first text to introduce the idea of *kāntāparavaśaḥ* in the definition of *dhīralalita* which is adopted by *R.Su* where it is also called *vanitāvaśaḥ*.[2] The definition of *dakṣiṇa*,[3] and of the four assistants of the hero[4] seem further to be influenced by *RK*. It is on the lines of *RK*. that *R.Su* deals with *nāyikā-s* as coming under three classes viz. *svakīyā*, *parakīyā* and *sāmānyā* and the definition of *svīya*[5] is taken for *RK*. The ideas for the definition of *madhyā*,[6] *pragalbhā*,[7] *kanyā*[8] (one of the two *parakīya* types) seem also to be taken from *RK*. The exact dfinition of *paroḍhā*[9] is borrowed from *RK*. The definition of *veśyā*[10] in *R.Su* is wrongly traced to Rudraṭa; for it actually occurs in *ST*. RB, the author of *ST* and *Kav.Al* are confused by earlier writers and this confusion is further extended by later writers by taking the author of *RK* as identical with the author of *ST*.[11] A significant point to be noted here is that *RK* is the first text to speak of four types of *uddīpanavibhāva-s* and this idea is borrowed by *R.Su*.[12] As given in *RK*, here also each term is defined[13] with illustrations. The

[1] ibid I. p, 14.
[2] ibid I. 75.
[3] ibid I. 82.
[4] ibid I. 90, 91, 92a.
[5] ibid I. 95.
[6] cf. *R.Su*. I. 98.
[7] ibid. I. 101, 102a.
[8] ibid. I. 107.
[9] ibid I. 109a.
[10] ibid. I. p. 30.
[11] *PR*. IV. p. 159.
[12] cf. *R.Su*. I, 162.
[13] ibid. I. 163, 164, 187, 188.

definition of *vilāsa*,[1] *vismaya*[2] (the *sthāyibhāva* of *adbhuta rasa*) and *rati*[3] are taken from *RK*. The definition of *sātvikabhāva*[4] is taken from *RK*. Following *RK*, *R.Su.* also does not recognise *preyas* (or *preman*) as a separate *rasa* other than *śṛṅgāra*.[5] Following *RK* again, *R.Su.* also speaks of four types of *sambhoga*[6] *śṛṅgāra* viz. *pūrvānurāgānantara*, *mānānantara*, *pravāsa* and *karuṇātmaka*. The idea of *rasābhāsa* has been adopted by *R.Su.*[7] from *RK*. The same illustrations have been quoted in *R.Su.* as in *RK* to explain *kuṭṭamita*[8] and *tiryagrāga*.[9] It retains the reading *kilikiñcita* as in *RK*.

VIŚVANĀTHA also seems to have drawn on *RK* for his *SD* for his exposition of *nāyaka* and *rasa*. Even where *RK* has quoted from *DR* and *SKĀ*, those quotations have been faithfully retained by by *SD*. We can say that in all these instances, *SD*[10] is influenced by *DR* and *SKĀ* only through *RK*. The definition of *dakṣiṇa*[11] and *pragalbhā*[12] are adopted from *RK*. The

[1] ibid. I. 201.
[2] ibid II. 126. 127a.
[3] ibid. II. 104.
[4] ibid. II. 104.
[5] ibid. II .169.
[6] ibid. II. 190.
[7] *R.Su.* II. 203.
[8] ibid. I. 55.
[9] ibid. II. 205.

[10] *SD*. III. 53, 54, 145, 169, 171a, 201-203, 204, 210; (these are from *DR* as retained by *SD* from *RK*); III. 136-139, 146, 162, 163 these are from *SKĀ* as retained by *SD* from *RK*.

[11] ibid. III. 35, p. 78.

[12] ibid. III. 60, p. 12.

definition of *kulaṭā* in *SD*[1] seems to be based on the definition of *paroḍhā* type of *parakīyā* given by *RK*. The definition of *sthāyibhāva* and *rasābhāsa* in *SD*[2] echo the definition given by *RK*. The same illustrations have been cited by *SD*[3] to explain *bibboka*, *kutūhala*, *hasita*, *cakita* and *bahunāyakaniṣṭhattva* (a type of *rasābhāsa*) as cited by *RK*. *SD* also accepts *śama* as the *sthāyibhāva* of *śānta*.[4]

VEMABHŪPĀLA'S Sā.Cin.[5] seems to follow *RK* in handling *kāvya* and *nāṭya* though *Sā. Cin.* differs from *RK* in the exposition of *rasa* theory. It contests the view that *rasa* comes under the cognition of *perception* (neither *nirvikalpa* nor *savikalpa*) or *inference* (since the *vibhāva-s* are not to be considered as the casuse of the *rasa*). *Sā.Cin* holds the view that *rasa* is *anāśraya*, since *naṭa* and *sāmājika* cannot be the *āśraya*. The *naṭa* is merely imitating the *rasa* and the *sāmājika* is witnessing the temporary imitation by the *naṭa*.[6] *Sā.Cin* following *RT* accepts *śama* as the *sthāyibhāva* of *śānta*.[7] It rejects *vatsala*, *sneha* and *bhakti* as separate *rasa-s* since it believes that they come within the sphere of *rati*.[8] The definition of

[1] ibid. III. 66, p. 14. [2] ibid. III. 174, 263.

[3] ibid. III. 100, 109a, 190, 110a (p. 20, 21, 22).

[4] ibid. III. 245.

[5] See Thesis 'Critical Study and Edition of *Sā.Cin* for first 3 chapters', M. Ramakrishna Sastri.

[6] ibid. p. 120-125. [7] ibid. p. 129.

[8] ibid. p. 131.

sthāyibhāva[1] is adopted from *RK*. *Sā.Cin* also explains *rati* in terms of *icchā*.[2] It has recognised the existence of four types of *uddīpanavibhāva*[3] as held by *RK* and adds one more, but gives these as the cause for the elevation (*utkarṣahetuka*), of the *uddīpanavibhāva* and explains how these viz. *ālambanaguṇa*, *ceṣṭā*, *vāk*, *alaṃkrti-s* and *taṭastha* help in the emergence of the *rasa-s*. All these five types of *uddīpanavibhāva-s* are on the same lines as in *RK*. The definition of *saṃkalpa*, the ten stages of love and *praṇayamāna* (one of the two types of *mānavipralambha*) are taken from *RK*. Following *RK* *Sā.Cin* holds *ayoga* and *viraha* instead of *pūrvānurāga* and *karuṇātmaka* of *RK*. *Vibhāva*[4] is explained as given in *RK*. The illustrations to explain *vaisvarya*, the *dhāṭibhāva* type of *āvega* (given as *āvega* due to enmity in *RK*) and *trāsa* cited by *Sā.Cin*[5] are as given by *RK*. The exact definition of *rasābhāsa* is quoted by *Sā.Cin*[6] as expounded by *RK*.

AMṚTĀNANDA YOGIN, in his *Al.S* has adopted the views of *RK* to a certain extent. He accepts nine *rasa-s* including *śānta* with reference to both *kāvya* and *nāṭya*[7] on the lines of *RK*. He has adopted the

[1] ibid. III. p. 133, v. 57.
[2] ibid. III. p. 133.
[3] ibid. II. p. 138, 156.
[4] *Sā.Cin* III. p. 167.
[5] ibid. III. 149. 184, 187.
[6] ibid. III. p. 187.
[7] cf. *Al.S.* II.

definitions of *cakṣuḥprīti* and *saṃkalpa*[1] (two kinds of 10 stages of love) from *RK*. He accepts two types of *bībhatsa*[2] (*darśana* and *vairāgya*). Amṛtānanda, accepts *śama* as the *sthāyibhāva* of *śānta*. Following *RK* *Al.S* gives the term *kilikiñcita* instead of the term *kila-kincita*[3] of earlier writers. The definitions of *dakṣiṇa*[4] is adopted from *RK*. The same illustration is quoted to explain *dhīroddhata*[5] type of hero as in *RK*.[6]

SAINT AKBAR SHAH'S Śr.M, ascribed to 17th Cent. A.D., usually refers to the name of his predecessors, wherever he quotes their views. He quotes the definitions and views from *RM* and *PR* with the source identified. But in certain instances the definitions quoted by *Śr.M* as found in *PR*, are not identified with these sources. This points to the probability that the author of *Śr.M* was familiar with the contents of the text of *RK* though its name or its author seems not known to him. *Śr.M* gives importance to the *Śṛṅgāra rasa* alone as its very title suggests. The author discusses earlier views and expounds his own new definitions in many instances. Of the earlier works which he utilised, *RK* was also probably one. The definition of *madhyā*[7] is adopetd from *RK* through *PR*. The definitions of two types of *pragalbhā*[8] coming under *svīyā* heroine viz., *ratiprītimatī* and *ratyānanda* seem

[1] ibid. III. 213a 24a.
[2] ibid. III. p. 41-51.
[3] ibid. IV. 5.
[4] ibid. IV. 10.
[6] cf. *Al.S.* IV. 7.
[5] See *Śr.M*. p. 4.
[7] ibid. p. 5.
[8] ibid. p. 16.

to have been adopted from *RK*. The definition of *vāsakasajjikā*[1] is as in *PR*, without reference to the source. *RK* is the source though *PR* seems probable. *Śr.M* specifically refers to the name of the author of *PR* as *pratāparudrīyakāra* when he cites the definitions like *proṣitabhartṛkā* etc. But there is no reference to the sources when he quotes the definitions of *kalahāntaritā*[2] and its variety of *praṇayakalahāntaritā*.[3] Perhaps they have been taken from *RK*. The definition of *praṇayakalahāntaritā* in *Śṛ.M.* is equivalent to the definiton of *praṇayamāna* type of *mānavipralambha* in *RK*. The definition of *sthāyibhāva*[4] in *Śṛ.M's* views on *rasa* seem to have been influenced by those of *RK*. It holds that *rasa* is worldly (laukika) with reference to *nāyaka* (nāyikā) and transcendent (*alaukika*) regarding the *sāmājika-s*.[5] Though *RK's* influence on *Śṛ.M* seems slight, it is very significant.

It is curious that all the above-mentioned later writers, though apparently influenced by *RK*, have not referred to the name of the text or its author definitely anywhere. However some of them seem obviously to confuse the authors of *RK* and *ST*, ragarding these works to be by Rudrabhaṭṭa. They trace the source wrongly to *ST* or to *DR* as it is the source for *RK*. However the citations made above suggest that *RK* was

[1] ibid. p. 28. [2] ibid. p. 28.

[3] *Śr.M*. p. 52. [4] ibid. p. 52.

[5] cf. Śālva's *Rasaratnākara* p. 11 'Rudrabhaṭṭanna rasakalikayol'.

highly regarded once. But the royal patronage enjoyed by Vidyānātha's *PR*, probably threw *RK* into the shade. It seems nevertheless clear that the influence of *RK* on later writers was significant and great.

ŚĀLVA: There are two works, apart from the above-mentioned works of the later writers, which did refer either to the name of the text or its author. Śālva in his *Rasaratnākara*,[1] a Kannada work, specifically refers to the name of the work *RK* and its author Rudrabhaṭṭa. Besides this, Śālva quotes several verses from *RK*[2] and its author. He says that RB holds four types of *uddīpanavibhāva*.[3] He explains them on the lines of *RK*. Śālva refers to RB along with other scholars like Amṛtānanda Yogin, Vidyānātha and others.[4]

VĀSUDEVA of Maharashtra in his commentary on Rājaśekhara's *Karpūramañjarī*, has cited definitions of certain terms referring them to *RK*. He however gives only the name of the text and not the name of its author. He quotes the definitions given by *RK* in six instances.[5] He cites the definition of *īrṣyā*, *svādhīnabhartṛkā*,

[1] cf. Śālva's *Rasaratnākara* pp. 7, 15, 16, 17, 18, 30, 31, 32, 33, 36, II. 104.

[2] See also appendix to the edition of *Rasaratnākara* (Madras University), pp. 188-89.

[3] ibid. p. 11. v. 90.

[4] ibid. p. 8.

[5] See S.K. De, *History of Sanskrit Poetics* Vol. II, p. 318.

pralaya and *moha* referring to the source as *RK*.[1] In two instances, Vāsudeva wrongly traces the source to Bharata's *NŚ*. These are actually found in *RK* and not in *NŚ*.

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[1] cf. Vāsudeva's commentary on *Karāpūramañjarī* p. 5, 29, 32.

VII. QUOTATIONS OF *RK* BY MALLINĀTHA

Some quotations found in the commentaries of Mallinātha on classical masterpieces like *Śiś.V* and *Ku.S.* and in his commentary *Tarala* on Vidyādhara's *Ekāvalī* can be traced to *RK*. Besides this, *RK* quotes verses from Kālidāsa's *Ku.S.* to illustrate his definitions and Mallinātha quotes these same definitions of *RK* in his commentary on those verses. So it seems very probable that Mallinātha following this practice in regard to *Ku.S.* quotes these definitions from *RK* in his commentary on *Śiś.V* and *Ekāvalī*. A list of Mallinātha's citations from *RK* is given below:

1. *Śiś.V* II 16 Comm. runs as follows:

अन्यासामीर्ष्याभावोदयमाह अन्या अप्रक्षिताङ्गना आहितेर्ष्याः कृताक्षमाः सत्यः । "परोत्कर्षाक्षमेर्ष्या स्यात्" इति लक्षणात् ।[1]

The same definition is found in the commentary on *Śiś.V* VII 36 also:

तेन कर्त्रा करोदकेनाञ्जलिजलेन सिच्यमाने सति ईर्ष्यया असहमानायाः 'परोत्कर्षाक्षमेर्ष्या स्यात्' इति लक्षणात् ।।

[1] cf. Vāsudeva's commentary on *Karpūramañjarī* p. 5. *RK* p. 55.

It is also noted here that it is only in *RK* that it is termed as *īrṣyā* whereas in all the other works it is given as *asūyā*.

2. *Śiś.V* VII, 13—Comm.

एषा च नायिका स्वाधीनपतिका "स्वाधीनपतिका सा तु यां न मुञ्चति वल्लभः" इति लक्षणात् ।[1]

3. *Śiś.V* VII, 4—Comm.

"अत्र नखरुचीत्यालम्बनगुण उक्तः । गतागतं दधाना अस्खलदिति तच्चेष्टा । मुखरितवलयमिति तदलङ्कृतिः तटस्थास्तूक्ता वसन्तादयः । अन्यत्र विस्तारत इति चतुर्विधोऽप्युद्दीपनक्रम उक्तः । उक्तं च—

आलम्बनगुणश्चैव तच्चेष्टा तदलङ्कृतिः ।
तटस्थाश्चेति विज्ञेयश्चतुर्थोद्दीपनक्रमः ।।

तत्रालम्बनं रसस्य समवायिकारणं नायिका नायकश्च । तद्गुणो रूपलावण्यादिः तच्चेष्टा भावहावादिः । अन्यत्सुगमम् ।[2]

Here also it is noteworthy that *RK* is the first to explain *bhāva, hāva* etc. under the *Ceṣṭā* type of *uddīpanavibhāva*[3] unlike the earlier works which speak of *bhāva, hāva* etc. as the natural graces of women.[4]

[1] cf. Vāsudeva's Comm. on *Karpūramañjarī* p. 5; text p. 22.

[2] cf. See Text *RK* p. 32; This verse is wrongly traced to *ST* by *PR* which is actually found in *RK*.

[3] ibid. p. 33.

[4] cf. *DR* 11. p. 30-39.

4. *Śiś.V* III. 14, 57, IX 56—Comm.

नायिका तु कलहान्तरिता । "कोपात् कान्तं पराणुद्य पश्चात्तापसमन्विता" इति लक्षणात् ।[1]

5. *Śiś.V* XIII. 31—Comm.

अत्र कुतूहलाख्या चेष्टोक्ता । "कुतूहलं रम्यदृष्टौ चापल्यं परिकीर्तितम्" इति लक्षणात् ।

Here also it is to be noted that *RK* is the first text that brings *kutūhala* as one of the *ceṣṭā* types of *uddīpanavibhāva*.[2] This is clearly pointed in the commentary of Mallinātha:

कुतूहलाख्या चेष्टोक्ता ।

6. *Śiś.V* XIII. 32—Comm.

एतेन बिभ्रमाख्या चेष्टोक्ता । "विभ्रमस्त्वरया काले भूषास्थानविपर्ययः" इति लक्षणात् ।[3]

7. *Śiś.V* XIII. 40—Comm.

अयं च तात्कालिकविकाराणां विलासाख्यो भावो यत् कटाक्षवीक्षणम् । "तात्कालिको विकारः स्याद् विलासोऽङ्गक्रियादिषु" इति दशरूपकात् ।।

Here it is wrongly traced to *DR* but is actually found in *RK*.[4]

[1] *RK*. p. 24. [2] *RK*. p. 40. [3] *RK*. p. 37.

[4] cf. Vāsudeva's Comm. on *Karpūramañjarī* p. 31. Here the definition is wrongly traced to Bharata, which is not found there but in *RK*.

8. *Śiś.V* XIV. 50—Comm.

अन्यत्र भावाः स्थायिनो रत्यादयस्तेषां शुद्धेः सजातीय-विजातीयातिरस्कृतरूपत्वम्——

सजातीयैर्विजातीयैरतिरस्कृतमूर्तिमान् ।[1]
यावद्रसं वर्तमानः स्थायिभाव उदाहृतः ।। इति लक्षणात् ।

9. *Śiś.V* XV.—Comm.

अत्रामर्षानुभावो वागारम्भः । "क्रोधः कृतापराधेषु स्थिरोऽमर्ष इतीर्यते ।।[2]" इति ।

10. *Śiś.V* XV. 64—Comm.

एतेनास्य बलगर्वो व्यज्यते । "आत्मोत्कर्षान्यधिक्कारो बललावण्यभूतिभिः ।" इति लक्षणात् ।।[3]

Mallinātha's quotations of *RK* in the commentary on *Ku.S.*

1. *Ku.S*, VII. 9—Comm.

निर्वचनमित्यनेन विहृताख्यः शृङ्गारानुभाव उक्तः । तदुक्तम्——" प्राप्तकाले तु यद्ब्रूयात् कुर्याद्वा विहृतं हि तत् " इति[4] ।

अनेन अवहित्थाख्यः सञ्चारी भाव उक्तः । तदुक्तम्——"अवहित्था तु लज्जादेर्हर्षादाकारगोपनम् ।" इति ।

[1] *RK*. p. 36.

[2] ibid. p. 27 This verse is wrongly traced to *DR* by Vidyānātha in *PR*.

[3] ibid. p. 55. [4] ibid. p. 56.

[5] ibid. p. 41.

2. *Ku.S.* VI. 84.

अनेन अवहित्थाख्यः सञ्चारी भाव उक्तः । तदुक्तम्—
"अवहित्था तु लज्जादेर्हर्षादाकारगोपनम् ।" इति

3. *Ku.S.* VII. 22.

अनेन कालक्षमत्वलक्षणमौत्सुक्यमुक्तमित्यनुसन्धेयम् ।।

1. *Ekāvalī* III. p. 106—Comm.

"परोत्कर्षाक्षमेर्ष्या स्याद्दौर्जन्याद् गदतोऽपि वा" इति लक्षणात् ।।[1]

2. *Ekāvalī* III. p. 106—Comm.

'अत्र रावणस्य सीतायां विप्रलम्भश्शृङ्गारः प्रतीयते । अस्याभासत्वं व्यनक्ति । अत्रेति—

एकत्रैवानुरागश्चेत् तिर्यङ्म्लेच्छगतोऽपि वा ।
योषितो बहुसक्तिश्चेद् रसाभासस्त्रिधा मतः ।।[2]

Here it is worthy of note that *RK* is the first text[2] to propound this definition of *rasābhāsa* which was followed by later writers.[3]

All the points made above show that *RK* was significantly influential in shaping concepts and thoughts of many later writers in the field of *Alaṃkāra Śāstra*.

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[1] *RK* p. 55. [2] ibid. p. 88.

[3] cf. *PR* IV. p. 163. *Sā.Cin.* III p. 187.

VIII. INFLUENCE OF RASAKALIKĀ ON PRATĀPARUDRĪYA

The entire scheme of the *PR* seems to be modelled after *RK* as far as the *nāyakaprakaraṇa* and the *rasa-prakaraṇa* are concerned. In fact many of the *kārikā-s* and some of the important expressions in the *vṛtti* of *RK* are copied verbatim by *PR*. Sometimes even passages quoted by *RK* from other authorities are also found faithfully retained by *PR*.

There cannot be any doubt as to who is indebted to whom; for, while Vidyānātha, author of *PR* flourished under Kākatīya king of Telengana, Pratāparudra Deva, in the first quarter of the 14th Cent. A.D., Rudra-bhaṭṭa, the author of *RK*, lived much earlier, as has been shown in section III, towards the beginning of the 13th Cent. A.D. Perhaps royal patronage helped *PR* to outshine and even eclipse many works like *RK* which formed its basis.

Here, it will be useful to make a detailed examination of the correspondence between *RK* and *PR* to show how far *RK* has influenced *PR*; *PR* has taken the views and sometime even the exact definitions from *RK* while dealing with the classifications of *nāyaka* and *nāyikā* and in the discussion of *rasa*, often quoting the verses without mentioning *RK* or its author. At times

Vidyānātha confuses the author of *ŚT* and *RK*, both being called Rudrabhaṭṭa and he traces some verses wrongly to *ŚT* though they are actually found in *RK* and not in *ŚT*. Here are a few examples.

तथा चोक्तं शृङ्गारतिलके—

आलम्बनगुणश्चैव तच्चेष्टा तदलङ्कृतिः ।
तटस्थश्चेति विज्ञेयश्चतुर्धोद्दीपनक्रमः ।।

PR. IV. p. 159.

आलम्बनगुणो रूपयौवनादिरुदाहृतः ।

Rudrabhaṭṭa, the author of *RK*, is the first writer to identify four distinct types of *uddīpanavibhāva-s*. Again *PR* wrongly traces to *DR*, the definition of *sthāyibhāva*, which is actually found in *RK* and *not* in *DR*.

तथा चोक्तं दशरूपके—

सजातीयैर्विजातीयैरतिरस्कृतमूर्तिमान् ।
यावद्रसं वर्तमानः स्थायी भाव उदाहृतः ।।

PR. IV. p. 158.

PR of Vidyānātha borrows the definitions of *nāyaka* and *nāyikā* mostly from *RK*. *PR* starts its *nāyaka-prakaraṇa* with the enumeration of the general characteristics of *nāyaka* as set out in *RK*.

महाकुलीनतौदार्यं महाभाग्यं कृतज्ञता ।
यौवनञ्च विदग्धत्वमुत्साहो धैर्यमेव च ।।
तेजस्विता दक्षता च धार्मिकत्वमुदाहृतम् ।।

RK. p. 2.

महाकुलीनतौज्ज्वल्यं महाभाग्यमुदारता ।
तेजस्विता विदग्धत्वं धार्मिकत्वादयो गुणाः ।।

PR. I. p. 8.

It is clear from the above that *PR* adopts not only the ideas but the very words too from *RK*, retaining the additions given in *RK* from *DR*.[1]

Vidyānātha gives the same definitions in explaining some of the above qualities of *nāyaka* as in *RK*.

(1) महाकुलीनता नाम कुले महति सम्भवः ।

PR. I. p. 8; *RK*. p. 2.

(2) विश्वम्भराधिपत्यं यत्तन्महाभाग्यमुच्यते ।

PR. I. p. 9.

(3) धर्मैकायत्तचित्तत्वं धार्मिकत्वमुदहृतम् ।

PR. I. p. 11; *RK*. p. 6.

PR has taken the types of *śṛṅgāranāyaka* and their definitions from *RK*.

1. एकायत्तोऽनुकूलस्स्यात् । *PR*. I. 18; *RK*. p. 11.

2. तुल्योऽनेकत्र दक्षिणः । यः पुनरनेकासु नायिकासु स्नेहतौल्यवैषम्येऽपि तुल्यः स दक्षिणः ।।

RK. p. 11-12.

तुल्योऽनेकत्र दक्षिणः । अनेकासु नायिकासु अवैषम्येण स्नेहानुवर्ती दक्षिणो नायकः ।। *PR*. I. p. 18.

[1] *DR*. II. p. 52 (V. No. 1. 2).

3. गूढविप्रियकृत् शठः । य इतरैरज्ञातं नायिकामात्रपरि-ज्ञातं विप्रियं करोति स शठः ॥ *RK*. p. 12.

गूढविप्रियकृच्छठः । नायिकामात्रविदितविप्रियकारी शठः । *PR*. I. p. 20.

Here the definition of *śaṭha* quoted by *RK* from *DR*[1] is found faithfully retained by *PR*, at the same time *PR* borrows the idea of the explanatory portion from *RK*.

The types and definitions of messengers in *PR* are also taken from *RK*. This is one of the points which stresses the fact that *PR* leans fully on *RK* for its exposition of *nāyakaprakaraṇa* and *rasaprakaraṇa*. *DR* which influences *PR* on other chapters like *nāṭakaprakaraṇa* etc. has little influence on the chapters of *nāyaka* and on *rasa*. For, *DR* has enumerated only three types of messengers whereas *RK* has four types, which are borrowed by *PR*.

किञ्चिदूनः पीठमर्दः एकविद्यो विटः स्मृतः ।
संधानकुशलश्चेटो हास्यप्रायो विदूषकः ॥
PR. I. p. 40.

Even most of the definitions of *nāyikā-s* in general and of *śṛṅgāranāyikā* in particular found in *PR* are nothing but a mere reproduction of those in *RK*. *PR*

[1] *DR*. II. 7a.
[2] ibid. 8, 9a.

following *RK* has faithfully retained the three types of *nāyikā* viz. *mugdhā*, *madhyā* and *pragalbhā* and their definitions to a certain extent.

1. मुग्धाल्पयौवना मूढा लज्जाविजितमन्मथा ।

RK. p. 16.

उदयद्यौवना मुग्धा लज्जाविजितमन्मथा ।

PR. I. p. 25.

2. मध्या संलक्ष्ययौवना । *RK*. p. 16.

तुल्यलज्जास्मरा ज्ञेया . . . ॥
लज्जामन्मथमध्यस्था मध्यमोदितयौवना ॥

PR. I. p. 25.

The definitions of eight *śṛṅgāranāyikā-s* in *PR* are mostly taken from *RK*.

1. वासकसज्जिका–केलीगृहं तथात्मानं मण्डयन्त्येष्यति प्रिये ।

RK. p. 22.

प्रियागमनवेलायां मण्डयन्ती मुहुर्मुहुः ।
केलीगृहं तथात्मानं सा स्याद्वासकसज्जिका ॥

PR. I, p. 44.

2. कलहान्तरिता–कोपात् कान्तं पराणुद्य पश्चात्तापसमन्विता ।

RK. p. 24.

कोपात् प्रियं पराणुद्य पश्चात्तापसमन्विता ।
कलहान्तरिता नाम सूरिभिः परिकीर्तिता ॥

PR. I. 51.

3. देशान्तरगते कान्ते खिन्ना प्रोषितभर्तृका । *RK* p. 25.
देशान्तरगते कान्ते खिन्ना प्रोषितभर्तृका ।। *PR*. I. p. 24.

4. स्मरार्ताभिसरेत्कान्तं सारयेद्वाभिसारिका ।
RK. p. 26; *PR*. I. p 24.

Kumārasvāmin in his commentary on *PR* quotes the above definition of *abhisārikā*[1] but traces it wrongly to *DR*.[2]

Coming to the chapter on *rasa*, Vidyānātha's indebtedness to the *RK* is quite obvious. As already mentioned *PR* leans more towards *RK* than any other earlier work in bringing out the *rasa* theory. It has borrowed the definition of *sthāyibhāva*[3] from *RK* but wrongly traces it to *DR*. which does not contain this definition at all. Following *RK*, *PR* has accepted the nine *rasa-s* and consequently speaks of nine *sthāyibhāva-s*. Almost all the definitions of the *sthāyibhāva-s* in *PR* are drawn from *RK*.

1. तत्र रतिः—सा च इच्छाविशेषः । . . . स च द्विविधः ।
सम्भोगविषयः, ... ।। *RK*. p. 28.
तत्र सम्भोगविषय इच्छाविशेषो रतिः ।।
PR. IV. p. 163.

2. विकृतिजन्मा मनोविकारो हासः ।। *RK*. p. 28.
विकृतिदर्शनादिजन्यो मनोविकारो हासः ।।
PR. IV. p. 164.

[1] Kumārasvāmin's commentary on *PR* I. p. 24.
[2] *DR*. II. 27b. [3] *PR*. IV. p. 158.

3. परदु:खप्रहाणेच्छया तस्यात्मीयत्वापादनम् इष्टवियोगादिना आत्मनि दु:खोद्रेको वा शोकः ।। *RK*. p. 29.

इष्टजनवियोगादिनात्मनि दु:खातिभूमिः शोकः ।।
PR. IV. p. 165.

4. परनिकारादिभिः प्रज्वलनं क्रोधः । *RK*. p. 29.

शत्रुकृतापचारेण मन:प्रज्वलनं क्रोधः । *PR*. IV. p. 165.

5. लोकोत्तरेषु कार्येषु स्थेयान् प्रयत्नः उत्साहः । *RK*. p. 29.

लोकोत्तरेषु कार्येषु स्थेयान् प्रयत्नः उत्साहः ।
PR. IV p. 166.

6. अनिष्टाशंसनं भीती रौद्रसंदर्शनादिभिः । *RK*. p. 30.

रौद्रसंदर्शनादिभिरनर्थाशङ्कनं भयम् । *PR*. IV. p. 167.

7. जुगुप्सा गर्हणार्थानां दोषसंदर्शनादिभिः । *RK*. p. 30.

अर्थानां दोषसंदर्शनादिभिर्गर्हणा जुगुप्सा ।।[1]
PR. IV. p. 167.

8. विस्मयश्चित्तविस्तारः पूर्वादृष्टविलोकनात् ।
RK. p. 31.

अपूर्वार्थसंदर्शनाच्चित्तविस्तारो विस्मयः ।।[2]
PR. IV. p. 168.

[1] Retained by *PR* as in *RK* from *SKĀ*. V. 141.
[2] *SKĀ*. V, 142.

9. शमो वैराग्यादिना निर्विकारचित्तत्वम् । *RK*. p. 31.
शमो वैराग्यादिना निर्विकारचित्तत्वम् ।
PR. IV. p. 168.

One more important fact here is that, following the foot-prints of *RK*, *PR* faithfully accepts *śama* as the *sthāyibhāva* of *śānta rasa*.

Then comes the definition of *vibhāva*, *RK* puts forward the view that *vibhāva* is that which causes the development of *rasa* by its being recognized, unlike the earlier texts which held *vibhāva* as that which causes the development of *states* (*bhāvapoṣakṛt*)[1] by its being recognized. *PR* has adopted the view of *RK* in this definition of *vibhāva* also.

1. अथ विभावः । ज्ञायमानतया तत्र विभावो रसपोषणात् ।
RK. p. 31.
" " विभावः कथ्यते तत्र रसोत्पादनकारणम् ॥
PR. IV. p. 158.

PR has borrowed the idea of *RK* in holding the four types of *uddīpanavibhāva*. It is *RK* that introduced the four types of *uddīpanavibhāva* in the school of *alaṃkāra*.[2] Thus under the influence of *RK PR* has also referred to the four types of *uddīpanavibhāva* but wrongly traces this classification to *ŚT* which does not contain this at all.

[1] *DR*. IV. 2.

[2] Śālve's *Rasaratnākara* p. 11.

1. उद्दीपनविभावः चतुर्विधः ।
आलम्बनगुणश्चैव तच्चेष्टा तदलङ्कृतिः ।
तटस्थाश्चेति विज्ञेयाश्चतुर्धोद्दीपनक्रमाः ।।
आलम्बनगुणो रूपयौवनलावण्यादिः ।

RK. p. 32.

स (उद्दीपनविभावः) चतुर्विधः । तथा चोक्तं शृङ्गारतिलके आलम्बनगुणश्चैव तच्चेष्टा तदलङ्कृतिः ।
तटस्थश्चेति विज्ञेयश्चतुर्धोद्दीपनक्रमः ।।
आलम्बनगुणो रूपयौवनादिरुदाहृतः ।

PR. IV. p. 159.

PR has borrowed from *RK* in explaining and defining the eighteen varieties of *ceṣṭā*, one of the four types of *uddīpanavibhāva*, viz. *bhāva*, *hāva*, *helā* etc. Early texts like *DR* and *ŚT* describe these *bhāva*, *hāva*, *helā* etc. as the natural graces of women, classified as *śarīraja*, *ayatnaja* and *svabhāvaja* and enumerate twenty varieties.[1] It is *RK* that first omitted the five varieties viz. *śobhā*, *kānti*, *dīpti*, *pragalbhatā* and *audārya* that are grouped under *ayatnaja* in the earlier texts like *DR* and instead introduced for the first time the three varieties viz. *kutūhala*, *cakita* and *hasita*. It is clear that *PR* has drawn this new idea from *RK*.[2] *PR* goes to the extent of maintaining not only varbally the ideas and definitions from *RK* but even the expression.

[1] cf. *DR* II. 30-33.

[2] cf. *PR*. IV. p. 187.

What is termed as *kilakiñcita* in the earlier texts, is given as *kilikiñcita* in *RK*, consequently the same in *PR* too.[1] In *PR*, most of these definitions are adopted from *RK*.

1. तत्र रसविज्ञानं भावः । *RK*. p. 34.
   रसाभिज्ञानयोग्यत्वं भाव इत्यभिधीयते ॥
   PR. IV. p. 187.

2. स एव किञ्चिदुपलक्षितविकारो हावः । *RK*. p. 34.
   ईषद्दृष्टिविकासः याद्भावो हावः प्रकीर्त्यते ॥
   PR. IV. p. 188.

3. स एव सुव्यक्तविकारो हेला । *RK*. p. 34.
   सुव्यक्तविक्रियो भावो हेलेति प्रतिपाद्यते ।
   PR. IV. p. 188.

4. अभूषणेऽपि रम्यत्वं माधुर्यमिति गीयते ।
   RK. p. 34.

   अभूषणेऽपि रम्यत्वं माधुर्यमिति कथ्यते ।
   PR. IV. p. 188.

5. शीलानुल्लङ्घनं धैर्यम् । *RK*. p. 35.
   शीलाद्यलङ्घनं नाम धैर्यमित्यभिधीयते ॥
   PR. IV. p. 189.

6. प्रियानुकरणं लीला वाग्भिर्गत्याथ चेष्टितैः ।
   RK. p. 35.

[1] ibid. p. 190.

प्रियानुकरणं लीला वाग्भिर्गत्याथ चेष्टितैः ।

PR. IV. p. 189.

7. स्तोकभूषणयोगेन विच्छित्तिरतिरम्यता ।

RK. p. 36.

विच्छित्तिरतिरम्यत्वं स्वल्पैरपि विभूषणैः ।

PR. IV. p. 190.

8. Expression in both *RK* and *PR* are किलिकिञ्चितम् । unlike the earlier texts which have the term as किलकिञ्चितम् ।

9. तात्कालिको विकारः स्याद्दयितालोकनादिषु ॥

RK. p. 36.

तात्कालिको विकारः स्याद्विलासो दयितेक्षणे ।

PR. IV. p. 189.

10. मोट्टायितं च तद्भावसूचनेष्टकथादिषु ।

RK. p. 38.

मोट्टायितं स्यादिष्टस्य कथादौ भावसूचनम् ।

PR. IV. p. 191.

11. रत्यादौ प्रियमर्देऽपि सुखबुद्धिर्निरङ्कुशा ।
अथवा पीडनादौ सुखे दुःखवदुपचारः कुट्टमितम् ।

RK. p. 38.

संमर्देऽपि सुखाधिक्यं रतौ कुट्टमितम् ॥

PR. IV. p. 171.

12. कुतूहलं रम्यदृष्टौ चापलं परिकीर्तितम् ।

RK. p. 40.

कुतूहलं रम्यदृष्टौ चापलं परिकीर्त्यते ।

PR. IV. p. 193.

13. चकितं भयसंभ्रमः । *RK*. p. 40.

,, ,, । *PR*. IV. p. 193.

14. आकस्मिकं तु हसितं हसितं न विकारजम् ।

RK. p. 41.

आकस्मिकं तु हसितं यौवनादिविकारजम् ।।

PR. IV. p. 194.

All the eight definitions of *Sāttvikabhāva-s* in *PT* and *RK* are identical.

1. स्तम्भः स्यान्निष्क्रियाङ्गत्वं भयरागादिसम्भवम् ।

RK. p. 44.

स्तम्भः स्यान्निष्क्रियाङ्गत्वं रागभीत्यादिसम्भवम् ।

PR. IV. p. 171.

2. प्रलयो रागदुःखादेरिन्द्रियास्तमयो मतः ।

RK. p. 44.

प्रलयः सुखदुखाद्यैर्गाढमिन्द्रियमूर्च्छनम् ।

PR. IV. p. 171.

3. भयरागादिसंभूतो रोमाञ्चो रोमविक्रिया ।

RK. p. 45.

सुखाद्यतिशयाज्जाता रोमाञ्चो रोमविक्रिया ।

PR. IV. p. 172.

4. वपुर्जलोद्गमो स्वेदो रतिघर्मश्रमादिभिः ।

RK. p. 45.

वपुर्जलोद्गमो स्वेदो रतिघर्मश्रमादिभिः ।।

PR. IV. p. 172.

5. विषादमदरोषादेर्वर्णान्यत्वं विवर्णता । *RK.* p. 46.

विषादमदरोषादेर्वर्णान्यत्वं विवर्णता ।

PR. IV. p. 172.

6. रागरोषभयादिभ्यः कम्पो गात्रस्य वेपथुः ।

RK. p. 46.

रागरोषभयादिभ्यो वेपथुर्गात्रकम्पनम् ।।

PR. IV. 172.

7. अश्रु नेत्रोद्भवं वारि दुःखशोकप्रहर्षजम् ।

RK. p. 46.

" " " दुःखरोषप्रहर्षजम् ।।

PR. IV. p. 173.

8. गद्गदं विस्वरत्वं च वैस्वर्यं प्रमदादिभिः ।

RK. p. 47.

मतं गद्गदभाषित्वं वैस्वर्यं प्रमदादिजम् ।

PR. IV. p. 173.

Most of the definitions of *Vyabhicāribhava-s* in *PR* are drawn from *RK.*

1. तत्वज्ञानापदीर्ष्यादेर्निर्वेदो निष्फलत्वधीः ।

RK. p. 48.

दुःखेर्ष्यातत्त्वबोधादेर्निर्वेदो निष्फलत्वधीः ।

PR. IV. p. 173.

Here *RK* itself has borrowed from *DR* and this has been retained by *PR* and it has adopted the expression '*niṣphalatvadhīḥ* from *RK* only.'

2. बलस्यापचयो ग्लानिराधिव्याधिप्रकर्षभूः ।
वैवर्ण्यकम्पानुत्साहक्षामाङ्गावनमादिकृत् ।।
RK. p. 49.

ग्लानिर्बलस्यापचयो वैवर्ण्यारतिकारणम् ।।
PR. IV. 174.

3. अनिष्टाभ्यागमोत्प्रेक्षां शङ्कामाचक्षते बुधाः ।
RK. p. 50.

अनिष्टाभ्यागमोप्रेक्षा शङ्का रोषादिकारणम् ।।
PR. IV. p. 50.

4. The definition of *śrama* in *RK* is quoted from *DR* and that has been retained by *PR*.

5. धृतिश्चित्तस्य नैस्पृह्यं ज्ञानाभीष्टागमादिभिः ।
RK. p. 51; *PR*. IV. p. 178.

6. Definition of *harṣa* in *RK* as quoted from *DR*[1] is retained by *PR*. IV. p. 179.

7. सत्त्वत्यागादनौजस्त्वं दैन्यं कार्पण्यसंभवम् ।
RK. p. 53.

सत्त्वत्यागादनौद्धत्यं दैन्यं कार्पण्यसम्भवम् ।।
PR. IV. p. 176.

[1] cf. DR. IV. 14a.

8. दृष्टेऽपराधे दौर्मुख्यं शौर्याद् चण्डत्वमुग्रता ।

RK. p. 53.

दृष्टेऽपराधे चण्डत्वमुग्रता तर्जनादिकृत् ॥

PR. IV. p. 152.

9. Definition of *Cintā* is retained by *PR* from *DR*[1] as in *RK*.

10. त्रासश्चित्तस्य विक्षोभ आकस्मिकभयादिभि: ।

RK. p. 54.

आकस्मिकभयाच्चित्तक्षोभस्त्रास: प्रकीर्त्यते ।

PR. IV. p. 186.

11. क्रोध: कृतापराधेषु स्थिरोऽमर्ष इतीर्यते ।

RK. p. 55.

This idea has been drawn by *PR*.

अमर्ष: सापराधेषु चेत:प्रज्ज्वलनं मतम् ।

PR. IV. p. 183.

12. पूर्वानुभूतविषयविज्ञानं स्मृतिरुच्यते । *RK*. p. 56.

पूर्वानुभूतविषयं ज्ञानं स्मृतिरुदाहृतम् ॥

PR. IV. p. 178.

13. संमोहानन्दसंभेदो मदिरादिकृतो मद: ।

RK. p. 57.

मदिरादिकृतो मोहहर्षव्यतिकरो मद: ।

PR. IV. p. 175.

[1] ibid. 16a.

14. Both the definitions of *nidrā* and *svapna* in *PR* are maintained as quoted by *RK* from *DR*.[1]

15. विबोधश्चेतनावाप्तिः तत्र जृम्भाक्षिमर्दने ।

RK. p. 58.

विबोधश्चेतनावाप्तिः जृम्भाक्षिपरिमार्गकृत् ।।

PR. IV. p. 183.

16. चेतसो मीलनं व्रीडानङ्गरागस्तवादिभिः ।

RK. p. 59.

चेतःसङ्कोचनं व्रीडानङ्गरागस्तवादिभिः ।

PR. IV. p. 178.

17. मोहस्तु मूर्च्छनं भीतिदुःखावेशानुचिन्तनैः ।

RK. p. 59.

मोहस्तु मूर्च्छनं भीतिदुःखावेशानुचिन्तनैः ।

PR. IV. p. 177.

18. नीतिमार्गानुसन्धानादर्थनिर्धारणं मतिः ।

RK. p. 60.

तत्त्वमार्गानुसन्धानादर्थनिर्धारणं मतिः ।

PR. IV. p. 184.

Here *PR* retains the definition as quoted in *RK* from *SKĀ*.[2]

19. विरहादेर्मनस्तापाज्ज्वरादिर्व्याधिरुच्यते ।

RK. p. 63.

[1] *DR*. IV. 22b, 23.

[2] *SKĀ*. V. 140a.

मनस्तापाद्यभिभवाज्ज्वरादिर्व्याधिरिष्यते ।।

PR. IV. p. 185.

20. विषादश्चेतसो भङ्ग उपायाभावकारितः ।

RK. p. 64.

विषादश्चेतसो भङ्ग उपायापायचिन्तनैः ।।

PR. IV. p. 181.

21. The definition of *autsukya* is retained by *PR* as in *RK* quoted from *DR*.[1]

22. The definition of *cāpala* quoted by *RK* from *SKĀ*[2] is retained by *PR*.[3]

Thus, of the thirty-three *vyabhicāribhāva-s*, the definition of fourteen in *PR* are taken directly from *RK* and the rest are retained by *PR* as in *RK* quoted from *DR* and *SKĀ*. This further establishes the fact that *PR* is more influenced by *RK* than the other earlier texts in the field of *alaṃkāra śāstra* especially in the chapters on *nāyaka* and *nāyikā* and on *rasa*.

Following the foot-prints of *RK*, *PR* also describes the twelve stages of love in the context of the *development of the rasa* (*rasavistāra*) which is compared to the gradual growth of a tree from a seed whereas early texts like *DR*,[4] *ŚT*[5] and other works following

[1] *DR*. IV. 32.

[2] *SKĀ*. V. 149.

[3] *PR*. IV. p. 179.

[4] cf. *DR*. IV. 41-44.

[5] cf. *ST*. II. 6-8.

NŚ describe ten stages of love in the context of *vipra-lambha śṛṅgāra*.

The development of *rasa* is compared to the growth of a tree from a seed and is explained as follows:—

बीजाङ्कुरौ पल्लवश्च वृद्धिर्विस्तार एव च ।
अवस्थाभिर्विभाव्योऽसौ चक्षूरागदिभिः क्रमात् ॥

RK. p. 66.

अथ शृङ्गारस्याङ्कुरितत्वपल्लवितत्वकुसुमितत्वफलितत्वहेतवो द्वादशावस्था निरूप्यन्ते । *PR*. IV. p. 194.

The enumeration of the *twelve stages of love* in the context of *rasavistāra* is identical in both *RK* and *PR*.

चक्षुःप्रीतिर्मनःसङ्गः सङ्कल्पोऽथ प्रलापिता ।
जागरः कार्श्यमरतिर्लज्जात्यागोऽथ संज्वरः ॥

RK. p. 66. *PR*. IV. p. 194.

उन्मादो मूर्च्छनं चैव चरमं मरणं विदुः ।
[अवस्था द्वादश मताः कामशास्त्रानुसारतः ॥]

Most of the definitions of these twelve stages given in *PR* are taken from *RK*.

1. आदरादीक्षणं तत्र चक्षुःप्रीतिरुदाहृता । *RK*. p. 66.

आदरादृर्शनं चक्षुःप्रीतिरित्यभिधीयते ।

PR. IV. p. 195.

2. इष्टैकायत्तचित्तत्वं मनःसङ्ग उच्यते ।

RK. p. 67.

मनःसङ्गः प्रियतमे नित्यं चित्तस्य विश्रमः ॥

PR. IV. p. 195.

3. संङ्कल्पस्तु मनोरथः । *RK.* p. 67.

सङ्कल्पो नाथविषयो मनोरथ उदाहृतः ।

PR. IV. p. 195.

4. प्रलापो गुणकीर्तनम् । *RK.* p. 68.

प्रलापः प्रियसंश्लिष्टगुणालाप उदाहृतः ।

PR. IV. p. 196.

5. जागरस्तु विनिद्रता । *RK.* p. 69.

जागरस्तु विनिद्रत्वम् । *PR.* IV. p. 196.

6. शरीरकृशता कार्श्यम् । *RK.* p. 69.

कार्श्यमङ्गस्य तानवम् । *PR.* IV. p. 197.

7. अरतिर्विषयान्तरे । *RK.* p. 70.

अन्यत्राप्रीतिररतिः । *PR.* IV. p. 197.

8. संज्वरः परितापादेः । *RK.* p. 71.

तापाधिक्यं ज्वरो मतः । *PR.* IV. p. 198.

The definitions of the four types of *vipralambha śṛṅgāra* given in *RK* are taken by *Vidyānātha* in his *PR* with very slight differences in the titles such as giving the term *abhilāṣa* for *pūrvānurāga* and *viraha* for *praṇayamāna* of *RK*, though the ideas are identical in both the texts with references to these definitions.

1. तत्र सङ्गमादर्वागेव विलक्ष्यः पूर्वानुरागः ।

RK. p. 75.

अभिलाषो नाम संभोगात् प्रागनुरागः ।।

PR. p. 159.

2. What is given as *īrṣyāmāna*, one of two types of *māna* coming under *vipralambha śṛṅgāra*, in *RK* is termed as *īrṣyā* in *PR* and considered by Kumārasvāmin in his commentary on *PR*,[1] as existing in women alone (as given in *RK*.)[2]

3. Kumārasvāmin in his commentary on *PR*[3] has quoted the definition of *praṇayamāna* as given in *RK* while explaining the *viraha*[4] type of *vipralambha śṛṅgāra*. Kumārasvāmin traces this definition of *praṇayamāna* as परस्पराज्ञोल्लङ्घनं प्रणयमानः wrongly to *RM*[5] where this does not occur at all.

4. The idea of *pravāsa* type of *vipralambha* is retained by *PR* as quoted by *RK* from *DR*.[6]

Vidyānātha has adopted the idea from *RK* in explaining *rasātmaka*. *RK's* definition of *nirodhakaḥ* as रसस्सर्वस्तु संपूर्णस्तिरोधत्ते रसान्तरम् has been borrowed by Vidyānātha to clarify his view of *rasasaṃkara*.[7] When

[1] *PR*. IV. p. 200.
[2] *RK*. p. 77.
[3] *PR*. IV. Comm. p. 201.
[4] ibid. IV. p. 200.
[5] *PR*. Comm. p. 201.
[6] *DR*. IV. 64, 65.
[7] *PR*. IV. p. 208.

there arise more than one mutually compatible sentiment, the *rasa* which is fully developed is capable of over-shadowing the other *rasa-s*. In terms of *rasasaṃkara* this means that when there is a sentiment fully developed, the other secondary sentiments submerge in the primary fully developed one.

PR quotes the definitions of *rasābhāsa* from *RK*. Here too *PR* has adopted the view of *RK* in holding the three kinds of *rasābhāsa*.

> एकत्रैवानुरागश्चेत्तिर्यङ्म्लेच्छगतोऽपि वा ।
> योषितो बहुसक्तिश्चेद्रसाभासस्त्रिधा मतः ।।

RK. p. 88, *PR*. IV. p. 163.

On the vital problem relating to the substratum of *rasa* (*rasāśraya*) as to whether it is the character, the actor or the spectator, *PR* adopts the same view as in *RK* saying that the subtratum of *rasa* is *nāyaka* (*nāyikā*) alone.

अथैते रसाः किमाश्रया इति निरूप्यन्ते । तत्र नायकनटसामाजिकाश्रया इत्येके । अन्ये तु नटस्यानुकरणमात्रपरतया न भावकत्वं, भावकत्वे वा सामाजिकान्तर्गतत्वमिति नायकसामाजिकाश्रयत्वं मन्यन्ते । न च सामाजिकेष्वेव भावुकरसिकादिपदप्रयोगात् तन्मात्राश्रयत्वमाशङ्कनीयमनुभवविरोधात् । नायकस्य रसानाश्रयत्वे विगतरसभावनतया कुतो रसाविष्कारः । सामाजिकानां निरवलम्बनो रसः कथं प्रवर्तते । न च मालत्यादेरेवालम्बनत्वमनौचित्यात् । अत्र केचित् समाधानमाहुः । मालत्यादिशब्दाः योषिन्मात्रोद्बोधकाः । रावणादिशब्दाः शत्रुमात्रस्येति ।

तेन सामान्येन स्मृत्यारूढो योषिदादिः सामाजिकानामालम्बनत्वं भजते । . . . . . . रसाः नायकाश्रिता एव । सामाजिकैर्नटचेष्टया काव्यश्रवणेन च साक्षाद् भाव्यन्ते । समनुभाव्यमानाः तं तमनुभवं जनयन्ति । परगतरससम्यग्भावनयान्वयव्यतिरेकाभ्यां निरतिशयानन्दजनकत्वमिति तत्र प्रवृत्तिरपि घटत इति सर्वं रमणीयमिति ।। *RK.* 101-2.

It has been reproduced by *PR* in the following way:

अत्र रसो नायकाश्रय एव । यदि परं निपुणनटचेष्टया तथाविधकाव्यश्रवणबलेन च सामाजिकैः साक्षाद् भाव्यते, तदा परगतस्यापि रसस्य सम्यग्भावनया परत्र निरतिशयानन्दजननमविरुद्धम् । अत एव मालत्यादिशब्देभ्यो योषिन्मात्रप्रतीतौ (रावणादिशब्देभ्यः शत्रुमात्रप्रतीतौ च) स्मृत्यारूढेन तत्तद्योषिद्विशेषेण सामाजिकाश्रयत्वमपि न विरुद्धम् । नटस्यानुकरणमात्रपरतया नैव रसाश्रययोग्यता । तस्य भावुकत्वाभ्युपगमेऽपि सामाजिकत्वमेव । अनुभावादीनां प्रकाशनं तु शिक्षाभ्यासपाटवेनैव घटते ।।[1]

Thus a close scrutiny of the parallel passages in these two texts *RK* and *PR* discloses the fact that *PR* tries to retain as far as possible the very words of *RK* in all instances on the chapters of *nāyikā* and *nāyaka* and *rasa* and is therefore deeply and significantly indebted to *RK*.

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[1] *PR.* IV. p. 206.

IX. CONCEPTION OF RASA IN RASAKALIKĀ

The doctrine of *rasa*, like the doctrine of *dhvani* gives a special distinctiveness to Sanskrit *alaṃkāra* literature. It has been the subject of repeated speculation, theorizing and discussion by alaṁkāra writers. Every aspect of *rasa* has engaged the attention of Sanskrit *ālaṃkārika-s* who have been exhaustive and thorough in their exploration of the sources of *rasas*, their manifestation, their variety and number and their inter-relationships. While Bharata is the father and founder of this great literary tradition, later writers and works have made their own contributions. Among these *RK* is significant in that its definitions and illustrations have inspired some later writers deeply enough to justify us in regarding him as the fountain-source of some of their own approaches to the doctrine of *rasa*. Of course, RB himself has drawn upon traditional concepts but with such discrimination and judgment that we can see at work a thoroughly original and powerful mind, astonishingly fresh and frank in its handling of *alaṃkāra* issues.

Strikingly enough RB begins his work with the statement that the number of *rasa-s* is nine, though the classical orthodox school reckoned only eight *rasas* as standard. He then defines *rasa* on the same lines

as *DR* in nearly the very same words.[1] This, of course, is the general position of all later theorists with regard to the nature and function of *rasa* in poetry. 'Dhanañjaya gives us the same process of transformation of an ordinary emotion into a public sentiment as formally laid down by Bharata and interpreted by Abhinavagupta.'[2]

Most of the earlier writers as well as many later ones hold that *rasa* is something supernormal (*alaukika*) and invariably pleasant and not to be compared to the normal emotion of life. This pleasant experience in the spectator's mind is a partial manifestation, a faint taste of that supreme joy (*ānanda*) which is innate in the Self which indeed is the true form of the Self. The *Taittirīya Upaniṣad* says *ānando brahmeti vyajānāt*.[3] It is this circumstance which gives rise to the frequent comparison of *rasāsvāda* with *brahmāsvāda*. RB's conception of *rasa* differs somewhat from such a view, as he follows ND and Bhoja's *Śṛ. Pr.* to a certain extent. *RK's* treatment of *rasa* is with reference to both *kāvya* and *nāṭya*.[4]

RB. defines *rasa* thus

विभावैर्वर्धमानस्तु स्थायिना चानुभाववान् ।
सर्वैरास्वाद्यमानत्वाद् रस इत्यभिधीयते ।।

[1] Cf. *DR*, IV. 1.

[2] S.K. De, *History of Sanskrit Poetics*, p. 326.

[3] See *Taittirīya Upaniṣad*, III. 6.

[4] *RK*, p. 102.

He proceeds to explain all the factors which help in the emergence of *rasa*. The factors which give rise to *rasa* are the *sthāyibhāva* (permanent state) being assisted by *vibhāva* (determinant state), *anubhāva* (consequent states) and *vyabhicāribhāva* (transient states). RB compares the development of *rasa* (*rasavistāra*) to the growth of a tree from its seed.

तद्वृद्धिक्रमस्तु

बीजाङ्कुरौ पल्लवश्च वृद्धिर्विस्तार एव च ।
अवस्थाभिर्विभाव्योऽसौ चक्षूरागादिभिः क्रमात् ।।[1]

In accordance with this, the *sthāyibhāva* (permanent state) as the seed that is always there, gives rise to the *rasa* in its well-developed stage as a full-grown tree laden with fruit. The ancillary factors *vibhāva*, *anubhāva*. etc. are *aṅkura* (sprout) and *pallava* (tender shoots) stages of a tree. And even as we relish the succulent juice-filled fruit of a tree, the *rasa* of a work of art affords joy ineffable and inexpressible to all *sahṛdaya-s*.

Now we shall analyse the part played by each factor that leads to the culminating satge viz. *rasa*. The base factor for the emergence of *rasa* is the *sthāyibhāva* (permanent state). RB gives his own definition of *sthāyibhāva*.

सजातीयैर्विजातीयैरतिरस्कृतमूर्तिमान् ।
यावद्रसं वर्तमानः स्थायी भाव उदाहृतः ।।[2]

[1] *RK*. p. 66. [2] *RK*. p. 27.

According to RB the permanent stage (*sthāyibhāya* is that which is not eclipsed by other states whether of the same type (*sajātīya*) or of a different type (*vijātīya*) and is sustained till the final realisation of the *rasa*.

Thus following *NS*, RB gives *sthāyibhāva-s* a special position with the right to develop into a *rasa* and all the other states as subservient to it. Bhoja however holds the view, following Rudraṭa, that all the fortynine *bhāva-s* (8 *sthāyibhāva-s*, 33 *vyabhicāribhāva-s* and 8 *sāttvikabhāva-s*) can be *rasa-s*, provided the poets develop them[1] skilfully. 'All of them are *sthāyin-s* or *sañcārins* according to time, circumstance, condition and nature of man. If a poet nourishes them with their suitable attendant emotional circumstances in the form of *vibhāva-s* etc. even the *vyabhicārins* and *sāttvika-s* become *rasa-s*. When one *bhāva* becomes *sthāyin* and *rasa* the rest become its *vyabhicārins*. Even the so called *sthāyin-s* and the so called *sāttvika-s* are *vyabhicārins* in as much as, in a given *rasa*, all of them appear to heighten it.'[2]

नन्वष्टौ स्थायिनः अष्टौ सात्त्विकाः त्रयस्त्रिंशत् व्यभिचारिणः इति ब्रुवते । न तत् साधु यतोऽमीषामन्यतमस्यैतैरेव परस्परं निर्वर्त्यमानत्वात् कश्चित् स्थायी, कदाचित्तु व्यभिचारी । अतोऽवस्थात् सर्वेऽप्यमी व्यभिचारिणः सर्वेऽपि च स्थायिनः सात्त्विका अपि सर्व एव ।

[1] See Bhoja's *Śṛ.Pr.* p. 438 by Dr V. Raghavan.

[2] ibid. p. 439.

RB clearly enumerates nine *sthāyibhāva-s* definitely and regards all the other *bhāva-s* as subservient to them. The nine *sthāyibhāva-s* according to RB are:—

रतिर्हासश्च शोकश्च क्रोधोत्साहौ भयं तथा ।
जुगुप्साविस्मयशमाः स्थायिभावाः प्रकीर्तिताः ।।

RB does not confuse the *sthāyibhāva-s* with other states. He gives them a distinct position in the development of the *rasa*. RB illustrates the term *sajātīya* in the definition of *sthāyibhāva* as seeing a girl other than the heroine (*nāyikā*) and *vijātīya* as emotions like anger (*krodha*) etc.

In the content of explaining the *sthāyibhāva* itself RB gives a distinct and significant expression to his *rasa* concept. According to him, *rati* (love) is the *sthāyibhāva* which is a kind of desire, viz. 'I should have it' (*iyam me bhūyāditi prārthanam icchā*). This is of two kinds, viz. *sambhoga* and *taditaraviṣaya*. Here RB clearly points out that though some people regard *rati* as of the nature of bliss (*ānandātmaka*) alone, this is doubtful since there is no bliss in the case of the love in separation (*viprayoga*).[1] Here RB has just indicated his view on *rasa*, on the lines of *ND*.[2]

Then RB speaks of *vibhāva*, one of the subservient factors of *sthāyibhāva*, in developing the *rasa*. *Vibhāva* is that which causes the development of the *rasa* by its being recognised—

[1] See Text *RK*. p. 28.

[2] Discussion is given below.

ज्ञायमानतया तत्र विभावो रसपोषणात् ।

But the earlier writers like Dhanañjaya held the view that this *vibhāva* causes the development of states (alone) by its being recognised.[1] This *vibhāva* is of two kinds, viz. *ālambana* (fundamental) and *uddīpana* (excitant). That which becomes the object of *rasa* is *ālambana*. Regarding *uddīpanavibhāva* RB has introduced a new and very significant analysis pointing out four types of *uddīpanavibhāva*—viz. *ālambanaguṇa*, *ceṣṭā*, *alaṃkṛti* and *taṭastha*. All these generate and nourish the development of the *rasa* (*rasapoṣakṛd uddīpanam ucyate*).[2] Then RB explains how each type of *uddīpanavibhāva* helps the nourishment of the *rasa*. Under *ālambanaguṇa* type of *uddīpanavibhāva*, he brings in the figure (*rūpa*), youth (*yauvana*), beauty (*lāvaṇya*) etc. Under *ceṣṭā*, he has two types, viz. *yauvanaprabhava* (*bhāva*, *hāva* etc.) and the other one is its (actual) experience.[3] In this context RB is the first to bring in the 18 types of *ceṣṭā* (one of the four *uddīpanavibhāva-s*)[4] such as *bhāva*, *hāva*, *helā* etc. which are described by earlier writers as the natural graces of women and enumerated as *twenty*.[5] RB describes every item and portrays the part it plays in leading to the development of the *rasa*. This is one of the distinctive

[1] See *DR*. IV. 3.

[2] See Text *RK*. p. 32.

[3] ibid. p. 33.

[4] ibid.

[5] cf. *DR*. II. 30-33.

features of the approach RB makes in his *RK* marking him apart from the other *ālaṃkārika-s*. *Alaṃkṛti* (type of *uddīpanavibhāva*) includes the exterior decoration (of the hero and the heroine) and *taṭastha* (type of *uddīpanavibhāva*) speaks of the beautiful atmosphere of the environment etc. Thus all the four types of *uddīpanavibhāva* expounded contribute to the development of the *rasa* as conceived by RB.

Then RB takes up *anubhāva* (consequent state) and defines it. The effect (*kārya*) which is manifested when the permanent state (*sthāyibhāva*) becomes the *rasa* and that which indicates *bhāva* (state), is to be known as *anubhāva*.[1] RB says that this is the accepted method among authorities on *nāṭya*. For, in *DR* it is given—

अनुभावो विकारस्तु भावसंसूचनात्मक: ।।[2]

Further RB says that in the nourishment of the determinant states (*vibhāva*) *nirveda* etc. are produced like the waves in the ocean of the basic mental states viz. the permanent states like *rati* etc., and they are called *vyabhicāribhāva-s* (transient states). They are mental feelings not easily communicated directly, so they are suggested through speech, movements of the eyes etc. Hence these indicators of the feeling (like *nirveda*) are called *anubhāva-s*, since they make the feelings known.[3] This is

[1] See Text *RK*. p. 43.

[2] cf. *DR*. IV, 3.

[3] अनुभावयन्ति ज्ञापयन्तीति वा अनुभावा: । *RK*. p. 43.

proper also since they are important in Dance. Ordinary people who are bent on recognising the *rasa* experience the permanent state (*sāttvika*). *Nirveda* etc. are inferred through the movements of the eyes etc. and experienced and hence *vyabhicāri bhāva-s* are also called *anubhāva-s*. The difference is only in name.

When defining *nirveda* etc., the *anubhāva-s* are explained as the suggestive elements. Horripilation (*romāñca*) etc. are distinctly known as involuntary, states (*sāttvikabhāva*) though they are also *anubhāva-s* because they are involuntary, arising from the inner nature (*sattva*). Here RB follows the idea given in *DR*[1] in holding *sāttvika* as distinct from *anubhāva* (*sattva-samutpanna*). He completely deviates from Bhoja in his conception of *anubhāva*, *sāttvikabhāva* etc. For Bhoja holds that all the fortynine *bhāva-s* (8 *sthāyin-s*, 33 *vyabhicārin-s* and 8 *sāttvika-s*) are *sāttvika-s* since all of them are born of *manas* (*manas* being called *sattva*).[2] One should not confuse RB's view of *anubhāva* (being inferred or indicated by the movements of the eyes etc.) with Śaṅkuka's theory of inference, since RB has made it clear while illustrating the various *rasa-s* that the *anubhāva-s* are ' suggested ' (*vyajyante*).[3]

RB gives eight kinds of *sāttvikabhāva-s* (involuntary states) like *stambha*, *pralaya* and *romāñca*. He holds

[1] cf. *DR*. IV. 63.

[2] cf. Bhoja's *Śṛ.Pr.* Vol. II. p. 354-5.

[3] *RK*. *vṛtti* under verse No. 143.

the view that all these are called *sāttvika-s* because they are involuntary, representing mental conditions arising from inner nature (*sattva*). There are three *guṇa-s* as the constituents of the mind. They are *sattva*, *rajas* and *tamas*. According to *Sāṃkhyakārikā*, *sattva guṇa* is buoyant and bright, *rajas* is stimulating and mobile, and *tamas* is heavy and enveloping. Since the involuntary states are born in the mind in its favourable conditions of brightness and buoyancy, they are called *sāttvikabhāva-s*. The manifestation of *sāttvika* in the objects can be explained since the world of which all things are manifestations is the composite of the three *guṇa-s* called *sattva*, *rajas* and *tamas* of which the characteristics are *sukha* (happiness) *duḥkha* (misery) and *moha* (stupor).[1] Thus here RB has indicated how his *rasa* theory links with the conception of *sāṃkhya*. *Sāṃkhya* helps RB to explain his conception of *rasa* in terms of both pleasure and pain.[2]

Then RB enumerates 33 *vyabhicāribhāva-s*. He holds the view that these *vyabhicāribhāva-s* are not different from *anubhāva-s* as explained earlier. Other mental changes also come under these 33 *vyabhicāribhāva-s*; all these are like the waves rising in and out in the ocean of *sthāyibhāva*.[3]

[1] *RK*. p. 48.

[2] See discussion on 'The nature of *rasa*' given below.

[3] *RK* p. 65.

Thus all these *bhāva-s* give rise to the *rasa.* As has been stated before, RB gives us a very apt comparison between the origin and emergence of *rasa* and the origin and the growth of a fruit-bearing tree.

Differing from the traditional writers who describe ten stages of love in the context of *vipralambha śṛṅgāra* RB describes *twelve* stages of love in the context of the development of *rasa.* This would seem to be more appropriate: because of the greater light it throws upon the response of human imaginative sensibility to the stimulus of art. For, RB brings in the stages of *cakṣuḥ-prīti* and *manassaṅga* as under the stage of seed (*bīja*), stages of *saṃkalpa* and *pralāpa* under the *aṅkura* stage, the stages of *jāgara*, *kārśya* and *arati* under the *pallava* stage, stages of *lajjātyāga* and *saṃjvara* under the *vṛddha* stage of a tree. Thus the *development of rasa* (*rasavistāra*) is portrayed by individualizing particular stages. All *anubhāva-s* are in these three stages.

A. THE NUMBER OF RASAS

RB upholds the doctrine of nine *rasa-s*[1] as against the orthodox view that there are only eight *rasa-s*. He defines and explains these nine *rasa-s* with reference to both *kāvya* and *nāṭya* and this is clear from his own statement:—

सामाजिकैर्नटचेष्टया काव्यश्रवणेन च साक्षाद्भाव्यन्ते ।

The absence of notable mental changes, according to RB does not justify the omission of *śānta* from the number of *rasa-s*.[2] He does not consider *preman* as a separate *rasa*, but includes it within the sphere of the above-mentioned nine *rasa-s*.[3] Though RB subscribes to the view of Bhoja's *Śṛ.Pr.* to a certain extent in his treatment of *rasa*, he does not get bogged up with the 12 *rasa-s* elaborately set out by Bhoja who finally accepts only one *rasa*, viz. *ahaṃkāra*. However he upholds this *ahaṃkāra* giving it the name *śṛṅgāra* at the same time allowing the *prakarṣa* of the *ratisthāyin* also called by the same name of *śṛṅgāra* and troubles himself unnecessarily to refute Bharata's scheme of eight *rasa-s*.[4] Though RB subscribes to the views of Bhoja's

1 *RK.* p. 1.

2 ibid p. 1.

3 ibid p. 1.

4 cf. Bhoja's *Śṛ.Pr.* by Dr. V. Raghavan p. 471.

SKĀ and *Śṛ.Pr.* to a certain extent he has no such confusion about the number of *rasa-s*. RB follows *ND* in enumerating the *rasa* as well as in accepting *śānta rasa*.[1] Unlike the earlier writers RB holds four types of *sambhoga śṛṅgāra*,[2] viz. *pūrvānurāgāntara*, *mānāntara*; *pravāsa* and *karuṇātmaka* as he has under *vipralambha*, *śṛṅgāra*. He explains aptly the *karuṇātmaka* type of *sambhoga śṛṅgāra* as after the apprehension of the beloved to be dead (*mṛtisambhāvanānantara*) after death (*maraṇānantara*). Further RB makes it clear that when the particualr type of *sambhoga* or *vipralambha* is not clearly known, it can be called by the general term *sambhoga*, or *vipralambha* itself. It is RB who introduces two types of *bībhatsa*, viz. *laukika* and *vivekottha*. He gives apt illustrations to explain them.[3] Another significant contribution made by RB is in introducing four types of *śānta rasa*, viz. *vairāgya*, *doṣanigraha*, *saṃtoṣa* and *tattvasākṣātkāra*, taking *śama* as its *sthāyin*. He upholds this *śānta* with reference to both *kāvya* and *nāṭya* on the lines of *Udbhaṭa*.

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[1] See Section *C*.

[2] *RK*. p. 84.

[3] ibid. p. 94.

B. ĀŚRAYA OF RASA

RB is very clear in stating his conception of *rasa* in all its aspects. He distinctly differs from the school which holds that *rasa* is always in the form of bliss. It is Bharata who first enunciated the *rasa* theory in his famous *sūtra*, about which later writers have given their own interpretations, either with reference to *nāṭya* alone or with *kāvya* alone. Abhinavagupta accepts *rasa-dhvani* as the important element in poetry. Bharata and others have spoken of *rasa* in relation to drama. It is Rudraṭa and his successor Rudrabhaṭṭa who speak of them in relation to *kāvya*.[1] Of course while earlier writers consider *rasāsvāda* as equal to *brahmāsvāda*, its sensuous rather than spiritual nature is what matters in considering its role in art.

Rasa according to Abhinavagupta,[2] are nothing but the mental impression of the *sāmājika-s* when they become intensified and universalized. They are divested of all their individual aspects or characteristics by the supernormal nature (*alaukikavyāpāra*) in a *kāvya* and in this sense they stand rather quite apart from the ordinary impressions. They are realised by the inner self, the knower, who is identical with the self-luminous consciousness. In the realisation of *rasa* by *sāmājika-s* there is complete absorption

1 See P.V. Kane, *History of Sanskrit Poetics*, pp. 153, 157.

2 For details see *Aesthetic experience according to Abhinavagupta* by Gnoli and *Rasagaṅgādhara* of Jagannātha Paṇḍita.

(*cittaniṣpandatā*) which is a blissful condition. Here Abhinavagupta and his followers adopt the *sāṃkhya* conception of *kaivalya* which is described to be a state of complete cessation from all activities. This negative aspect of bliss in *rasa-realization* solves very well the great problem of *karuṇa rasa* (pathos). Thus Abhinavagupta holds *sāmājika-s* as the substratum of the realisation of *rasa* as through the process of suggestion, the nature of *rasa-realization* as one of unalloyed bliss.

Bhaṭṭanāyaka's theory of *rasa-realization*[1] is slightly different. It may be called the theory of *rasa-bhukti* by the spectator. He speaks of three *vyāpāra-s* in a *kāvya*—(1) *abhidhā*, (2) *bhāvanā* and (3) *bhoga* or *bhojakatva*. The *abhidhā's* chief function is to convey ideas like *vibhāva-s* and *anubhāva-s*. The *bhāvanā's* function is universalization by removing the individualistic traits of the characters; that is, Sītā is cognized not as the wife of Rāma, but as a lovely maiden (*kāntā*). Thus it successfully removes the obstacle in the realisation of *rasa* by the *sahṛdaya*, by not giving him any scope from cognizing Sītā as *agamyā* (unsuitable for his love). This is not unlike the process of depersonalization in poetry affirmed by T.S. Eliot.[2] So also is Rāma, the *ālambanavibhāva*, cognized; and similarly the *uddīpanavibhāva-s*, *anubhāva-s* and *vyabhicāribhāva-s* are presented to the spectator's mind in a

[1] See Jagannātha Paṇḍita's view of Bhaṭṭanāyaka's theory of *rasa* in *Rasagaṅgādhara*.

[2] See 'Tradition and Individual Talent' in *Selected Essays*.

generalized form. Then, by the *bhoga vyāpāra* the spectator completely forgets his own individual traits on account of the two *guṇa-s* of the mind, *rajas* and *tamas*, becoming completely suppressed by the other *guṇa*, viz. *sattva*, the preponderance of which produces illumination of the mind and happiness to man. Here, Bhaṭṭanāyaka has closely followed the *sāṃkhya* philosophy which explains the mind as a compound of the three *guṇa-s*, viz *sattva*, *rajas* and *tamas* the preponderance of *sattva* giving illumination, that of *rajas* unsteadiness and that of *tamas* inactivity. This enjoyment of *rasa* by the spectator is impersonal and so is different from the enjoyment of pleasure in the outside world. It is also different from that of a *yogin* who realizes *Ātman*. Still the spectator's pleasure is described as an approach of the *ātmānanda* of the *Yogin*. According to this view the word *niṣpatti* in Bharata's (rasa) *sūtra* means *bhukti* (enjoyment resulting from the suppression of *rajas* and *tamas* and from the preponderance of *sattvaguṇa*); the word *saṃyoga* expresses the idea of *sādhāraṇīkaraṇa* (universalization) by *bhāvakatvavyāpāra*. Thus Bhaṭṭanāyaka adopting his own process, viz. *bhāvanā vyāpāra*, presents *rasa* as emerging in the spectator's mind. The enjoyment of *rasa* is impersonal and is different from the sensuous enjoyment of pleasure in the outside world.[1]

[1] cf. Wordsworth who speaks of emotion recollected in tranquillity universalized by being stripped of all individual circumstance. (Preface to *Lyrical Ballads*).

Bhaṭṭanāyaka's *bhāvya-bhāvaka saṃbandha* theory between *rasa* and *kāvya* is accepted by Dhanañjaya and Dhanika.

Bhoja's conception of *rasāśraya* in his *Śṛ.Pr.* is as follows: 'The cultured individual as such is that seat of *rasa*. The *ātman* of the *rasika* is the *āśraya* of *rasa*. The *rasika* may be the spectator and the connoisseur, the poet or the characters like Rāma in the story. Thus primarily, sentient and cultured beings are the seat of rasa.[1]

रसाः हि सुखदुःखावस्थारूपाः । ते च शरीरिणां चैतन्यवतां, न काव्यस्य । तस्य शब्दार्थरूपतया अचेतनत्वेन etc.

Śṛ.Pr. Vol. II. p. 369

Bhoja means here, not *rasa-s* exactly but only *bhāva-s*.

'It is out of the *rasa* called *ahaṃkāra* in a character like Rāma that all his feelings arise. These feelings also are *rasa*. The poetry which expresses these feelings can also be called the seat of *rasa*. The actor who depicts the character of the story is a *rasavān*. The poet who expresses these feelings is also a *rasavān*.

रसवतो रामादेः यद्वचनं तद् रसमूलत्वाद् रसवत् । अभेदसमध्यारोपाच्च कविना अनुक्रियमाणस्य तस्य अनुकरणमपि रसवत् ।

Śṛ.Pr. Vol. II. p. 370

cf. T.S. Eliot's theory of impersonality in Poetry, Essay on '*Tradition and Individual Talent*'.

1 Dr. V. Raghavan, *Bhoja's Śṛ.Pr.* p. 433.

According to Bhoja, *rasa* is in the character, in the poet, in the actor and in the composition. For Bhoja, *sahṛdaya* is not the only primary locus of *rasa*. As the characters come to various moods, the poet is enabled to portray them, the actor is enabled to enact them, and the *rasika* is enabled to enjoy them; thus the locus of *rasa* is the soul of all cultured men; the character, the actor, the poet and the spectator.'[1] Only meritorious conduct in one's previous birth enables one to secure the privilege of *rasāsvāda* in this birth. This may however seem a superstitious explanation of the absence of the power of aesthetic response in the vast majority of men. Most men are like Wordsworth's Peter Bell—A Primrose by the river brim was a primrose to him and nothing more. Whereas to a Keats, a primrose is a thing of beauty and a thing of beauty is a joy for ever.

According to Bhoja all the 49 *bhāva-s* can be *sthāyin-s* or *sañcārin-s* according to time, circumstances, condition and nature of man.

Bhoja does not have two different departments as *laukika* and *alaukika*. To him all are *bhāva-s* and are *rasa-s* too.

Though we do not find in Bhoja the shifting of the ground of the discussion on the vital factor in *rasa* to the heart of the *sahṛdaya* as we find in Abhinavagupta,

[1] Dr. V. Raghavan, *Bhoja's Śṛ.Pr.* p. 462.

we do find Bhoja holding the *rasika* as the primary seat of *rasa*. 'He does not restrict the name *rasika* to the reader of poetry or the spectator of drama but applies it to all cultured votaries of art, the poet, the characters in a composition, the actor and the spectators.'

'Bhoja emphasized the idea of *bhāvanā*, a stage in which the *bhāva-s* are contemplated upon and after this *bhāvanā* or imaginative and sympathetic communion the thing called *rasa* or bliss manifests in the *rasika's* heart.'[1] This concept of *bhāvanā* could possibly mean also that the nourished *sthāyin* of a poem or a drama, produces the subjective condition of the bliss of *rasa* in the spectator's heart.

Thus Bhoja's *ahaṃkāra* is on a par with the *rasa-realization* described by others. Whatever be the *upādhi* or occasioning condition in the poem or in the drama, be it the *rati-sthāyin* or any other *sthāyin* that we may have, it is an ineffable bliss which transcends all name and definitions. Bhoja postulated on the basis of the *satkārya-vāda* of the *sāṃkhyas* that if there was no *rasa* already in our hearts, it could not have been manifested. Following *sāṃkhya* thought, Bhoja speaks of our *buddhi* (*prakṛti*) as being made up of the three *guṇa-s*, viz. *sattva*, *rajas* and *tamas*. But Bhoja does not adopt *sādhāraṇīkaraṇa* in his *rasa* theory.

Madhusūdanasarasvatī in his *Bhaktirasāyana*[1] explains *rasa* in terms of *sāṃkhya*. His treatment is

[1] Dr. V. Raghavan, *Bhoja's Śṛ.Pr.* p. 482.

independent. *Prakṛti* of which all things are manifestations is the composite of the three *guṇa-s* called *sattva, rajas* and *tamas* whose characteristics are happiness (*sukha*), misery (*duḥkha*), and stupor (*moha*) respectively. Mind is also of three-fold nature. *Rati* is *sāttvika*, *krodha* is *rājasa* and *śoka* is *tāmasa*. Madhusūdanasarasvatī is clear in his statement that, for a *sthāyin* to become *rasa*, it has to become *Sāttvika*. *Sattva* alone can manifest bliss which is not of the form of the other two *guṇa-s*. So he says that when these *sthāyin-s* as presented in a *kāvya* attain excellence (*prakarṣa*) and produce a melting of the heart, they partake of *sattva* and become pleasurable, thus becoming *rasa*. However he does not clearly resolve the problem of how the other two *guṇa-s* become *sāttvika* and consequently *rasa*.

The authors of *ND*, who generally follow their preceptor Hemacandra, differ from him in one aspect, and maintain that *rasa* has the power to produce both pleasure and pain.

सुखदु:खात्मको रस: । *ND*. III. 109

Thus, the authors of *ND* divide *rasa* into two classes viz. pleasurable, (*sukhātmaka*) and painful (*duḥkhātmaka*). All other earlier writers hold that *rasa-s* are capable of evoking pleasure only, and they describe the aesthetic pleasure derived from the *kāvya* as equal to the pleasure originating from the realization of self (*Brahmāsvāda*.) That pain also yields pleasure is a view, apparently contradictory and paradoxical.

But this is the essence of tragic pleasure, *katharsis*. According to *ND* the five *rasa-s śṛṅgāra*, *hāsya*, *vīra*, *adbhuta* and *śānta*, are pleasurable (*sukha*) and *karuṇa*, *raudra*, *bībhatsa* and *bhayānaka* are painful (*duḥkha*). If one were to say that all the *rasa-s* are pleasurable, it is against experience since the above said four *rasa-s* (*karuṇa* etc.) produce only pain and sometimes very intense pain. To the question, why do people go to witness such painful dramas, the answer given in *ND* is that it is owing to the skill of the poet or the actor:—

यत् पुनरेभिरपि चमत्कारो दृश्यते स रसास्वादविरामे सति यथावस्थितप्रदर्शकेन कविनटशक्तिकौशलेन ।[1]

ND raises the complex and not easily resolved issue of how on witnessing the seizure of Sītā, Draupadī's *vastrāpaharaṇa*, Hariścandra being reduced to the level of a *caṇḍāla's* slave etc., any pleasure can be enjoyed by *sāmājika-s*. Poets in portraying life have to be true to its complex character. Life is not unmixed joy, it is a complex of many factors, pleasurable and the opposite. Hence the true artist portrays pain and pleasure in handling the story of Rāma. In *Vipralambha śṛṅgāra* etc. though pain or distress is present, by the transforming power of imagination, there is pleasure. But in *karuṇa* where there is the loss of hope etc. it gives rise to misery alone.[2] The paradox of pain issuing in joy

[1] See *ND* III. p. 159.

[2] The Aristotelian explanation of tragic pleasure goes far but is not definitive. *Alaṃkāra śāstra* has to recognize the mysterious

is almost an insoluble mystery. The transformation wrought by art on reality is only part of the story.

ND does not support the theory that the actor cannot get the feeling of different *rasa-s* in his own mind while acting on the stage. It is stated there that the actor also may feel the same pleasure in his own mind which he attempts to evoke in the mind of his audience, like prostitutes or professional musicians who while trying to please others may themselves get great joy.[1] *ND* accepts the generalization of the particular characteristics of the hero (and the heroine) by which the *sāmājika-s* relish the *rasa*.[2] Here even the *vibhāva-s* are generalized. By the manifestation of the *sthāyibhāva-s*, the *rasa* is relished. By the remembrance (*smaraṇa*), the impersonal characteristic of the character is experienced. But however *ND* rejects the idea, saying that the *kāvya* itself is neither the *rasa*, nor the

working of the *Ātman* in man by which even out of excruciating pain, the death of a Hamlet, of a Lear, of an Oedipus, in its evocation of their heroic magnanimity and unflinching nobility, purifies and ennobles our innermost being. Even Rāvaṇa dies heroically, nobly, tragically. The heroic confrontation of hostile fate lends a certain inexpressible grandeur to human personality and has a Kathartic, cleansing effect on our being. We feel stronger spiritually, enriched by the thought of the power of heroic, unflinching endurance of pain. The spirit in man is a *sthitaprajña*.

cf. Passage in *Chāndogya Upaniṣad* where *maraṇa* is described as an *avabhṛtasnāna* to the true hero who regards life as a *Yajña* (Prapāṭhaka II. 17. 5)

[1] cf. *ND*. III, p. 160.

[2] ibid. p. 160.

substratum of *rasa.*[1] It is the *sthāyibhāva* being elevated to the form in course of the mind, that becomes *rasa.*

श्रितोत्कर्षो हि चेतोवृत्तिरूपः स्थायिभावो रसः ।[2]

and this *sthāyin* is the mental impression of the audience.

वासनात्मतया स्थितं स्थायिनं रसत्वेन भवन्तम् ।[3]

Thus *ND* holds that *rasa* is in the form of *sukha* and *duḥkha* relished by audience.

RB has taken into account the views of the above-mentioned theorists while formulating his own theory of *rasa*. In expounding and defining various concepts he borrows the views of writers like Bhoja, Bhaṭṭanāyaka and the authors of *ND*. His method may be illustrated thus. RB starts his explanation by putting the question which or who is the *substratum of rasa*. In this context he quotes the view of Bhoja saying that the hero, the actor and the audience are the *substratum of the rasa* '*nāyakanaṭasāmājikāśrayā ityeke*'.[4] But some say that the actor cannot be the *substratum of rasa* since he is only imitating. Then RB discusses how the actor can become the substratum.[5] His skilful portrayal of the hero makes one think so but mere

[1] ibid. p. 161. [2] ibid. p. 152.

[3] ibid. p. 162. [4] *RK* p. 101.

[5] cf. Lollaṭa's view and its criticism, *History of Sanskrit Poetics*, S.K. De. p. 148.

imitation cannot produce the *rasa* of the hero. But even if it is so accepted, rasa as residing in the actor, he comes within the sphere of the audience.[1] The *rasa* therefore resides in the hero as well as in the spectator. RB quotes this view:

अन्ये तु नटस्यानुकरणमात्रपरतया न भावकत्वं, भावकत्वे वा सामाजिकान्तर्गतत्वमिति नायकसामाजिकाश्रयत्वं मन्यन्ते ।[2]

Then RB quotes the view of Bhoja[3] who does not restrict the term *rasika* to the reader of poetry or the spectator of drama alone, since it is against normal experience.[4]

RB asks, 'If the hero (*nāyaka*) is not taken to be the *substratum*, where is the possibility of the emergence of *rasa*?'

नायकस्य रसानाश्रयत्वे विगतरसभावनतया कुतो रसाविष्कारः ।[5]

How can there be *rasa* on the part of the *sāmājika-s* in the absence of an *ālambana* since the heroine cannot be proper *ālambana* of *sāmājika-s:*

सामाजिकानां निरवलम्बो रसः कथं प्रवर्तते । न च मालत्यादेरेवालम्बनमौचित्यात् ।

[1] See *Bhoja's Śṛ. Pr.* by Dr. V. Raghavan, p. 461.

[2] *RK* p. 101. [3] *RK.* p. 101.

[4] See *Bhoja's Śṛ. Pr.* by Dr. V. Raghavan, p. 461.

[5] *RK* p. 101.

Here RB, following the view of Bhaṭṭanāyaka and his follower Abhinavagupta, adopts the generalization of the characters and gives the explanation:

मालत्यादिशब्दा योषिन्मात्रोद्बोधकाः । रावणादिशब्दाः शत्रुमात्रस्येति । तेन सामान्येन स्मृत्यारूढो योषिदादिः सामाजिकानामालम्बनत्वं भजते ।[1]

Here RB adopts the view of *ND* by introducing remembrance for generalization of the characters.

न हि रामस्य सीतायां शृङ्गारेऽनुक्रियमाणे सामाजिकस्य सीताविषयः शृङ्गारः समुल्लसति, अपि तु सामान्यस्त्रीविषयः । नियतविषयस्मरणादिना स्थायिनः प्रतिनियतविषयतायां तु प्रतिनियतविषय एव रसास्वादः ।[2]

RB further explains that here occurs no defect of the particular aspects not being understood; for, we have experiences like that of Devadatta who is seen but whose exact colour is unknown, the colour not having been particularly noticed.[3] RB goes further saying that even then one cannot say that, since *karuṇa* is the texts where it is predominant will not be acceptable. RB here adopts the *sāṃkhya* view and says that the whole world of which all things are manifestations is the composite of the three *guṇa-s*

[1] ibid.

[2] *ND* p. 160-161.

[3] *RK* p. 101.

called *sattva*, *rajas* and *tamas* of which the characteristics are *sukha*, *duḥkha* and *moha*.[1] However RB accepts that all *rasa-s* become pleasurable to the audience ultimately. Here RB might have followed Abhinavagupta in holding the *sāṃkhya* conception of *kaivalya* to explain the problem in connection with *karuṇa rasa*. RB also says that the swooning, repulsion etc. are found only in the early stages and not in the ultimate stage. RB seems to accept that *rasa* is painful in *laukika vyāpāra* but is pleasurable in the ultimate stage of *alaukika*, the transcendent stage.

Then RB gives the view of Abhinavagupta who holds that *rasa* acts in the minds of the audience in the form of instincts (*vāsanā*) and hence the need for *ālambana* etc. (as a stimulus). As for instance, *rasa* is realised only in a general way (*nirvikalpa*) on the basis of some well known *ālambana* with respect to oneself or to others. Even if *rasa* is inferred, it is realised through the imaginative faculty (*bhāvanā*);' there is no impropriety.* Thus here RB accepts Bhaṭṭa-

[1] ibid.

* T.S. Eliot in his famous essay of Hamlet looks on a work of art as designed to be the concrete, objective correlative of a particular *rasa*, presumably something which the audience knows and likes. He says 'The only way of expressing emotion in the form of art is by finding an 'objective correlative' in other words, a set of objects, a situation, a chain of events which shall be the formula of that particular emotion; such that when the external facts, which must terminate in sensory experience, are given, the emotion is

nāyaka's *bhāvanā-vyāpāra* and hence it is not realised merly as *sthāyibhāva*—

वासनारूपेण सामाजिकानां चेतसि रसः प्रवर्तते । तेनालम्बनाद्यपेक्षा । यथा—प्रसिद्धालम्बन एव रसः स्वान्यसंबन्धितया निर्विकल्पेन गृह्यते । अनुमितो वा भावनया साक्षात्क्रियते, तेन नानौचित्यम् । स्थायित्वेनानवभासनात् ।।

Here one should not mistake the inference referred to by RB, for Śaṅkuka's inference theory of *rasa*. But RB adopts Abhinavagupta's view of *vyañjanā-vyāpāra* for the realisation of *anubhāva* etc.[1]

Further RB says that rasa is not realised from an indifferent position, because it is not realised as belonging to others.

अताटस्थ्यमन्यदीयत्वेनानाकलनात् ।

Hence, even *rasas* like *karuṇa* are acceptable, since for the audience, *rasa* can be both pleasurable and painful. Thus *rasa* in the form of both pain and pleasure is acceptable. Here RB adopts the view of *ND* though he does not uphold two distinct classes of *rasa* like *ND*.[2] RB's view:

immediately evoked. If you examine any of Shakespeare's more successful tragedies, you will find this exact equivalence; you will find that the state of mind of Lady Macbeth walking in her sleep has been communicated to you by a skilful accumulation of imagined sensory impressions.' (Hamlet) Thus the *rasa* of a work is its most central artistic characteristic, its distinctive note.

[1] RK *vṛtti* on verse 141. [2] See *ND* p. 159.

करुणामयानामप्युपादेयत्वम् । सामाजिकानां रसस्य सुख-दु:खात्मकतया तदुभयलक्षणत्वेनोपपद्यते । अत एव तदुभयजन-कत्वम् ।

However, RB elaborates this with his own new explanation in *Naiyāyika's* terms adopting positive and negative methods (*anvaya* and *vyatireka*) that the *rasa-s* as in the form of both pain and pleasure are acceptable. Thus RB clearly points out that *rasa-s* can have the heroes as their *substratum* and the *rasa* is realized by the spectators by witnessing the action of the actors or by listening to the words of poetry, being made to experience properly, they produce the corresponding experience. By the imaginative experience (*bhāvanā*) of the *rasa* in others, great bliss is experienced, as is seen through the positive and negative methods (*anvaya* and *vyatireka*). This is quite in keeping with the action in such cases. Thus everything becomes delightful (*ramaṇīya*) according to RB.

रसा: नायकाश्रिता एव। सामाजिकैर्नटचेष्टया काव्य-श्रवणेन च साक्षाद्भाव्यन्ते। समनुभाव्यमानास्तं तमनुभवं जनयन्ति। परगतरससम्यग्भावनयान्वयव्यतिरेकाभ्यां निरति-शयानन्दजनकत्वमिति। तत्र प्रवृत्तिरपि घटत इति सर्वं रमणीय-मिति।

From the above exposition of RB's view, it is clear that RB is relatively more influenced by Bhaṭṭanāyaka, though he adopts the view of *ND* in holding *rasa* as both pleasurable and painful.

C. ŚĀNTA RASA

The problem of *śānta rasa* has been discussed in detail by many scholars, pointing out the divergent views of earlier writers, accepting *śānta* as the ninth *rasa* in regard to *kāvya* alone or with reference to *nāṭya* alone or with reference to both or rejecting the existance of *śānta rasa* altogether. RB has accepted *śānta* as the ninth *rasa* with reference to both *kāvya* and *nāṭya*. Some say that there is no *rasa* which can be called *śānta*. Some refuse to admit the existence of *śānta rasa* because Bharata did not mention its *bhāva-s* etc. and because he did not define it. Others however argue that (regardless of whether Bharata mentions it or not) in actual reality it cannot exist because, they claim that *śānta* requires the cessation of love and hate and that it is impossible to root out these from the hearts of men. Others claim that it comes within the sphere of *bībhatsa* etc. Those who hold this view, do not accept even *śama* (as the *sthāyibhāva*). They argue that *śama* is not allowed to be a *sthāyibhāva* in *nāṭya* etc. where acting is essential, since *śama* consists in the complete cessation of all activities. RB refers to this view:—

एके तु निर्विकारत्वान्न शान्तं मेनिरे रसम् ।[1]

[1] *RK* p. 101,

NŚ passages referring to *śānta rasa* are thought to be a later interpolation. Abhinavagupta advocates *śānta* as a ninth *rasa* pointing out *nirveda*, the first of *vyabhicārin-s* already mentioned by Bharata, as the *sthāyin* of *śānta*.[1]

Udbhaṭa was the first to introduce *śānta rasa* in *nāṭya* also.

श्रृङ्गारहास्यकरुणा रौद्रवीरभयानकाः ।
बीभत्साद्भुतशान्ताश्च रसाः पूर्वैरुदाहृताः ।।

Rudraṭa and Rudrabhaṭṭa (the author of *ŚT*) accept *śānta rasa* with reference to *kāvya*[2] alone.

Ānandavardhana, giving *Mahābhārata* as an example, advocates *śānta* on his own ground.[3] He holds *tṛṣṇākṣayasukha* as its *sthāyin*. Had he been aware of Bharata's *śānta* text, he would have quoted that in his advocacy of *śānta rasa*.

Dhanañjaya does not accept *śānta* in *nāṭya*—

शममपि केचित्प्राहुः पुष्टिर्नाटयेषु नैतस्य ।[4]

From the above statement of Dhanañjaya (and its commentary by Dhanika) it would appear that Dhanañ-

[1] See for details Dr. V. Raghavan, *The Number of Rasas* and J.L. Masson and M.V. Patwardhan, *Śāntarasa* and *Abhinavagupta's Philosophy of Aesthetics*.'

[2] Cf. *Kāv.Al.* XV. p. 166; ST, I. 1.

[3] See for details '*Śānta rasa and Abhinavagupta's Philosophy of Aesthetics*' by J. L. Masson and M.V. Patwardhan.

[4] See *DR*. IV. 35.

jaya denies *śānta* only in drama but accepts it in *kāvya*. Dr. Raghavan however says that "as a matter of fact, Dhanañjaya, as interpreted by Dhanika, does not recognize it even in *kāvya*. The *Avaloka* in *DR* proposes—

ननु शान्तरसस्य अनभिनेयत्वात् यद्यपि नाट्येऽनुप्रवेशो नास्ति तथापि सूक्ष्मातीतादिवस्तूनां सर्वेषामपि शब्दप्रतिपाद्यतया विद्यमानत्वात् काव्यविषयत्वं न वर्ज्यते । p. 124

And even this Dhanika does not grant.'[1] Further, Dr. Raghavan holds 'to grant it in *kāvya* and to deny it in *nāṭya* is as clumsy a compromise as the one which grants it inherent *rasa-character* and denies it conventional vogue as a *rasa*. *Kāvya* in essence is only drama and this Abhinavagupta has emphasised in his *Abhinavabhāratī* (G.O.S, I. p. 292). If it is possible to develop *śānta* in terms of the theme of *kāvya*, equally is it possible to handle it as the motif of drama.'[2]

J. L. Masson and M. V. Patwardhan have shown that this view is not tenable. For, *Avaloka* of Dhanika says—

अथ तदुपायभूतो मुदितामैत्रीकरुणोपेक्षादिलक्षणः, तस्य च विकासविस्तारविक्षोभविक्षेपरूपतैवेति । तदुक्त्यैव[3] शान्तरसास्वादो निरूपितः ।।

[1] See for details *The Number of Rasas* Dr. V. Raghavan, p. 51-54.

[2] ibid.

[3] Perhaps तदुक्त्यैव can be explained as "तस्य (धनञ्जयस्य) उक्त्यैव" which will make it clear that Dhanañjaya holds *śānta rasa* with reference to *kāvya*.

But most of the writers on *nāṭya* seem to be anxious to object to *śānta* only in drama, since in drama which requires the presentation of a *rasa* through its *anubhāva-s* there is no possibility of acting *śānta rasa*, which, according to them is the cessation of all activity. Following *aṣṭau rasāḥ* of Bharata, Mammaṭa first says that *nāṭyarasa-s* are only eight,[1] but adds afterwards that there is also a ninth *rasa* called *śānta* with *nirveda* as its *sthāyin*.[2]

However Śārṅgadeva, the author of *saṅgītaratnākara*, like Udbhaṭa, emphasises the importance of *śānta rasa* in *nāṭya*.

अष्टावेव रसा नाट्येष्विति केचिदचूचुदन् ।
तदचारु यतः कश्चिन्न रसं स्वदते नटः ।

The authors of *ND* also believe in the theory that the ninth *śānta rasa* can also be developed in a drama. They take *śama* as the *sthāyin* of *śānta rasa*.

धर्मस्य च शममूलत्वादन्ते शम इति ।[3]

They define *Śānta* as—

संसारभयवैराग्यतत्त्वशास्त्रविमर्शनैः ।
शान्तोऽभिनयनं तस्य क्षमा ध्यानोपकारतः ।।[4]

[1] See *Kāv.Pr.* IV. 6.

[2] ibid. IV. 12a.

[3] See *ND*. III. p. 163.

[4] See *ND* III. p. 170.

Then they explain each term. For example *Saṃsāra-bhaya* is '*deva-manuṣya-naraka-tiryagrūpeṇa bahudhā paribhramaṇaṃ saṃsāraḥ tasmād bhayam*'.[1] Here this idea as explained by *ND* might have influenced *RB* to hold four types of *Śānta rasa*.[2]

Though Bhoja accepts *Śāntarasa* in his *Śṛ.Pr.* as well as in *SKĀ*, he gives a predominant place to *ahaṃkāra-śṛṅgāra* alone. He holds that all *bhāva-s* (49 *bhāva-s* viz. 8 *sthāyibhāva-s*, 33 *vyabhicāribhāva-s* and 8 *sāttvika bhāva-s*) become *rasa*. According to this view, it seems to be impossible to accept *Śānta rasa* since we are not sure of excluding any particular *bhāva* as its *sthāyin*..

RB follows Udbhaṭa in accepting *Śānta rasa* with reference to both *kāvya* and *nāṭya*, takes *śama* as its *sthayībhāva* and identifies *śāma* with *nirvikāra-cittatva*.[3]

शमो वैराग्यादिना निर्विकारचित्तत्वम् ।[4]

Any one of *nirveda*, *tṛṣṇākṣayasukha*, *vairāgya*, *tattvajñāna* etc. is claimed to be *sthāyin* of *śānta rasa* by earlier writers. ' Each of these helps the other and

[1] ibid. III. p. 170.

[2] *RK*. p. 96,

[3] Milton in *Samson Agonistes* describes this condition 'calm of mind, all passion spent.'

[4] ibid.

shades off into the other. All of them form aspects of the one *rasa* of *śānta*.'[1] RB says that *śama* is *sthāyin* of *śanta rasa* and then describes that *śama* as the rippleless state of mind which is acquired through *vairāgya*[2] etc.

By *vairāgyādinā* in the definition of *śama*, RB explains that even as *vīra* is of the form of *dāna*, *dayā*, *yuddha* and *dharma-vīra-s*, *śānta* also has four forms viz. *vairāgya*, *doṣanigraha*, *saṃtoṣa* and *tattvasākṣātkāritā*. He is the first to accept four types of *śānta*. What is given here as *saṃtoṣa* is analogous to Bhoja's *dhṛti*, and Ānandavardhana's *tṛṣṇākṣayasukha*; RB's *tattvasākṣātkāritā* is analogous to Rudraṭa's *saṃyagjñānatva* and *ND's tattvaśāstra vimarśana*.

RB defines *śānta* as—

विषयेभ्यो विरक्तस्य तत्त्वज्ञस्य विवेकिनः ।
रागादिनिर्विकारत्वं शान्तिरित्यभिधीयते ।।

स चतुर्विधा—वैराग्यम्, दोषनिग्रहः, संतोषः, तत्त्वसाक्षात्कारिता चेति ।

Then RB defines each of these types—

विषयेभ्यः निवृत्तिः वैराग्यम् ।

रागाद्यभावो दोषनिग्रहः ।

[1] Dr. V. Raghavan, *The Number of Rasas*, p. 61.
[2] *RK*, p. 31,

तृष्णोन्मूलनं संतोषः ।

Here *vairāgya* etc. are not spoken of as means to *śama* but as forms of *śānta* itself. Thus RB is very definite in his ideas on *śānta rasa*, holding four types of *śānta rasa* taking *śama* as its *sthāyin* and accepting it with reference to both *kāvya* and *nāṭya*.

IX. AN ESTIMATE OF THE CONTRIBUTION OF RASAKALIKĀ

In assessing the individual importance of an *alaṃkāra* work or its writer, one is surely tempted either to overstate or to unduly understate claims, depending on one's mood. No less tempting is it to look upon a writer with a condescending attitude of detachment. We tend to bring to bear on a writer, the wealth of later literature and the well articulated frame-work of a fully developed literary tradition. Such a tradition is itself of apparently humble origin and its apparent strength and richness are the result of slow and gradual accretions and additions made by writer after writer. This is a process of examination and revaluation, of steady elaboration. There is an increasing sophistication and complication of approach and analysis. The historical estimate therefore despite the limitations is an essential element in a real estimate. RB's standing has to be judged not merely in terms of his own individual contribution or enrichment of tradition but in the light of the significance of what he did to stabilise, strengthen, and foster a live and lively consideration of nuances and representations of the aesthetic vision and experience of the great poets and artists of Sanskrit Literature.

From Bharata onwards every writer has dealt with *alaṃkāraśāstra* either with some aspects of figures of speech of *rasa* with reference either to drama or to *kāvya*. RB, the author of *RK*, has spoken of *nāyaka* and *nāyikā* and, following *ND* and Udbhaṭa, dealt with *rasa* with reference to both *kāvya*, and *nāṭya*. In *RK* we find *nāyaka* and *nāyikā* as well as *rasa* dealt with in a systematic manner. RB begins his work quoting the verse that enumerates nine *rasa-s* as accepted by predecessors in the *alaṃkāra* tradition.

Then he makes a clear reference to the *substratum of rasa* viz *nāyaka* and *nāyikā*. RB does not lean much on earlier works in handling this subject of *nāyaka* and *nāyikā*. His source seems to be *DR* on the one hand and Bhoja's *SKĀ* on the other. He has significantly developed those ideas with an approach of his own, marked by subtlety and aesthetic sensitiveness of a high degree.

RB, on the lines *DR*, has enumerated the general qualities of the hero. Elaborating the theme, he has described traits like *māhakulīnatā*, *mahābhāgya*, *kṛtajñatā* and *vidagdhatva*. Unlike *DR*, RB explains each and every term in the definition with apt illustrations. eg. the definition of noble birth of a hero—

महाकुलीनता नाम कुले महति संभवः ।।[1]

This definition has been borrowed by later writers like the authors of *R.Su*[2] and *PR*.[3] The real contri-

[1] *RK* p. 2. [2] *R.Su* I. 67. [3] *PR*. I. p. 8.

bution of a writer lies in how far he is able to influence his successors. *RB's* real contribution is to be assessed by noting, how far he has developed the ideas of his predecessors and how far his views are borrowed by later writers. On these lines, it is clear that *RB* has influenced later works like *PR*, *R.Su* and *Sa.Cin.* RB does not speak of the three main types of *nāyaka* viz. *uttama*, *madhyama* and *adhama* as laid down by Bharata and followed by his successors. Thus almost all definitions of the general qualities of the hero given by RB are his own, though he borrows a few from *DR.*[1] RB accepts the four types of *nāyaka* viz. *dhīrodātta*, *dhīroddhata*, *dhīralalita* and *dhīraśānta*. Though the idea has been borrowed from *DR*, *RK* has improved upon it. He has introduced the idea of *kāntāparavaśaḥ* in his definition of *dhīralalita*—

निश्चिन्तो धीरललितः कान्तापरवशो मृदुः ।[2]

This idea has been borrowed by *R.Su.*[3]

RB is the first to introduce the four qualities of *śṛṅgāranāyaka* viz. *vilāsavān*, *kalāśīlaḥ*, *subhagaḥ* and *sthirarāgaḥ*.[4] It is RB who gives a clear idea of the *dakṣiṇa* and *śaṭha* types of *śṛṅgāranāyaka*.

[1] *DR* II. 13, and *RK*, definition of *tejas*, *dhairya* etc. p. 5.

[2] *RK* p. 8.

[3] cf. *R.Su.* I. 75.

[4] *RK* p. 10-11.

यः पुनरनेकासु नायिकासु स्नेहतौल्यवैषम्येऽपि चातुर्येण तुल्यः स दक्षिणः । य इतरैरज्ञातं नायिकामात्रपरिज्ञातं विप्रियं करोति स शठः ।[1]

Then RB classified the main traditional *nāyikā-s* viz. *svā*, *anyā* and *sādhāranastrī*. Though his definition of *sva* is based on *ST*,[2] he has given a striking idea of his own.

संपत्काले विपत्काले या न मुञ्जति वल्लभम् ।
शीलार्जवगुणोपेता सा स्वीया कथिता बुधैः ।।[3]

RB is the first to introduce the idea of *svīyā* herself becoming *parakīyā nāyikā* when she seeks a love affair during festivities.

स्वीयैव परकीया स्याद्यात्रोत्सवरतिप्रिया ।[4]

All the earlier traditional writers classify *nāyikā-s* into three main types viz. *svā*, *anyā*, and *sādhāraṇa-strī* and classify *svīyā* into three types viz. *mugdhā*, *madhyā* and *pragalbhā* and each of these three types of *nāyikā* is classified into three types viz. *dhīrā*, *dhīrādhīrā* and *adhīrā*, according to their behaviour in showing anger (*māna*). The number of these classifications given by earlier traditional writers[5] is often confusing, but RB

[1] *RK* p. 12.
[2] cf. *ST*. I. 47, 86.
[3] cf. *R.Su* I. 95.
[4] *RK*. p. 15.
[5] cf. *DR*., *ST*. etc.

is very clear in his classification of *nāyikā-s*. He has the main 3 types of *nāyikā* viz. *svā*, *anyā* and *sādhāraṇa-strī* (*veśyā*). Then under *anyā* or *parakīyā*, two types of *nāyikā-s* are introduced viz. *kanyā* and *paroḍhā*. He specifically points out that *sāmānyā* (*sādhāraṇastrī*) is *pragalbhā* only. Then RB, brings in the three types of *nāyikā* viz. *mugdhā*, *madhyā*, and *pragalbhā* under *svā* and *anyā*. *RK* is the first text to introduce *paruṣā* as one of the three types of *nāyikā* coming under *madhyā* and *pragalbhā* in regard to their behaviour in anger. All the earlier writers hold the three types of *nāyikā* in accordance with their anger (*māna*) viz. *dhīrā*, *dhīrādhīrā* and *adhīrā* in the place of which *RK* gives *dhīrā*, *adhīrā* and *paruṣā*. His expression *paruṣā* is more apt to describe her characteristic than the expression *adhīrā* in that context. The definitions of *mugdhā*, *madhyā*, *pragalbhā*[1] and that of *dhīrā*, *adhīrā* and *paruṣā*[2] are strikingly RB's own.

Almost all the earlier writers uphold eight types of *śṛṅgāranāyikā*. Yet RB's definitions of some of these *śṛṅgāranāyikā-s* are very striking and new—

स्वाधीतपतिका सा तु यां न मुञ्जति वल्लभः[3]
दूतीमहरहः प्रेष्य कृत्वा सङ्केतनं क्वचित् ।
यां विप्रलभते प्रेयान् विप्रलब्धेति तां विदुः ।।[4]

1 *RK* p. 17. 2 ibid. p. 19.

3 cf. Vāsudeva's commentary on *Karpūramañjarī* p. 5 and in Mallinātha's commentary on *Śiś.V.* V. 13.

4 *RK* p. 23.

कोपात्कान्तं पराणुद्य पश्चात्तापसमन्विता ।
कलहान्तरिता नाम कलाविद्भिः प्रकीर्तिता ।।[1]

Besides, RB's illustrations from earlier dramas and poems are very apt and choice.

RB's significant contribution is found in his *rasa-prakaraṇa* where he has introduced new and striking ideas, obviously deviating from traditional schools. He introduces four types of *uddīpanavibhāva*[2] and brings in the 18 types of graces viz. *bhāva*, *hāva*, *helā* etc. under the *ceṣṭā* type of *uddīpanavibhāva*[3] while the earlier writers have 20 types viz *bhāva*, *hāva*, *helā* etc. as the natural grace of women.[4] He omits *śobhā*, *kānti*, *dīpti*, *pragalbhatā* and *audārya*, but introduces three new ones viz. *kutūhala*, *cakita* and *hāsa*.[5] It is RB who gives an apt definition for *sthāyibhāva* that has been borrowed by *PR*, *ŚṛM*[6] and other later works. It is again RB who introduces and defines *rati* in terms of *icchā*—

सा (रतिः) च इच्छाविशेषः तथाहि इदं मे भूयादिति ।[7]

[1] cf. *PR*. I.53; Commentary on *Śiś.V.* by Mallinātha, III. 4, VI. 57, IX. 56 and *Śṛ.M.* p. 28.

[2] *RK* p. 32, cf. *PR* IV. p. 159, *R.Su*. I. 162.

[3] ibid. p. 32.

[4] cf. *DR*. II. 30, 31, 32, 33.

[5] *RK* p. 33 and cf. Comm. *Śiś.V.* XIII. 31, 32.

[6] cf. *PR*. IV. p. 155, *Sr.M*, p. 52, *Sa.Cin*. III. p. 133.

[7] cf. *PR*. IV. p. 163.

In defining the *sthāyibhāva-s* like *hāsa, krodha* and *śama*[1] RB's originality is unmistakable. Most of the definitions of the 18 types of *ceṣṭā*, (one of the four types of *Uddīpanavibhāva*) propounded by RB are quite original.[2] RB does not see much difference between *anubhāva* and *vyabhicāribhāva* as they are distinct only by their name.[3] Some of the definitions of *vyabhicāribhāva* introduced by RB are also his own; these have influenced writers of later works.[4] RB's comparison of *rasavistāra*[5] with the growth of a tree from its seed is significant and new. He brings in the 12 stages of love in this context unlike the earlier writers who predicate only 10 stages of love and give them in the context of *vipralambha śṛṅgāra*.[6] Though RB has adopted the *twelve stages of love* as given by *SKĀ*, RB improves upon *SKĀ*[7] by introducing them in the context of *rasavistāra*.[8]

Following the traditional writers he too introduces two types of *śṛṅgāra* viz. *saṃbhoga* and *viprayoga;* but

[1] *RK*. p. 28, 31.

[2] *RK* p. 132-137; (eg) *bhāva, hāva, helā, vilāsa, dhairya, Kuṭṭamita* etc.; cf. *PR*. IV. 187-193 and cf. Vāsudeva's commentary on *Karpūramañjarī* p. 31.

[3] See section on '*RB's conception of rasa in RK*'

[4] *RK*. p. 55, (e.g.) *īrṣyā, amarṣa etc.* cf. Mallinātha's Comm. on *Śiś.V.* and Vāsudeva's Comm. on *Karpūramañjarī.*

[5] See for details '*Conception of rasa in RK.*'

[6] cf. *DR*. IV. 41, 42; *ŚT*. II. 6-8.

[7] cf. *SKĀ*. V. 98b-100.

[8] *RK*. p. 66-74.

he introduces and defines four types of *saṃbhoga śṛṅgāra* corresponding to the four types of *vipralambha-śṛṅgāra*,[1] viz. *pūrvānurāgāntara*, *mānāntara*, *pravāsa* and *karuṇa*. The definition of two types of *māna* viz. *praṇayamāna* and *īrṣyāmāna* and introduced by RB.[2] RB is the first to introduce two varieties of *saṃkara* viz. *śṛṅgāra* with *śṛṅgāra* and *śṛṅgāra* with other *rasa-s* (*rasāntara*) and under this *rasāntara*, RB has two types viz. *svatantra* and *prastutopayogin*. We find such classification nowhere else, However this conception of *rasa-saṃkara* seems to be influenced by Ānanda-vardhana's *aṅgāṅgi-bhāva* of *rasa*. *Rasābhāsa* is, defined by him for the first time in clear terms.[3] Most of the definitions of *rasa-s* given are RB's own[4] RB's originality may be appreciated when we note that he has two types of *bībhatsa-rasa* viz. *laukika* and *vivekottha*[5] and four types of *śānta rasa* viz. *vairāgya*, *doṣanigraha* *saṃtoṣa* and *tattvasākṣātkāra*.[6]

The richness, the variety and subtlety of *alaṃkāra* concepts in Sanskrit may blind us to the specific contribution of individual writers to the development of these concepts. Bharata as the father-founder of *Śāstra*

[1] ibid. p. 86.

[2] *RK* p. 77.

[3] ibid. p. 88; cf. Commentary by Mallinātha on *Ekāvalī*, III. p. 105, *PR*. IV. p. 201.

[4] *RK* p. 89-97.

[5] ibid. p. 94.

[6] ibid. p. 96; See *Conception of Rasa* in *RK*.

pioneered in a way far more remarkable than is usually realized. Literary analysis and the study of aesthetic stimuli and response have inevitably to depend on the existence of a considerable body of great literature, lending itself to such analysis of its quality and structure. Successive writers, stimulated by the growth of *nāṭaka* and *kāvya* literature of varied quality, have applied themselves to systematization and close scrutiny of various details of the artists's creative workmanship, building up the body of *alaṃkāra śāstra* as we know it to-day. RB's *RK* has an important place in the story of this evolution. And the value of his analysis of various concepts, their delicacy and subtlety, their impressive originality, these have been pointed out and commented upon in this thesis as occasion arose. RB has, besides been the source of any of the ideas which are current today and which we casually associate with writers who merely derived them from RB. Works far better known, have used *RK*, often, alas! without frank and grateful acknowledgement, so freely and profitably that one has to reassess their claim to originality. But what matters however is that while individual merit has thus been left unrecognized, the *Śāstra* has grown and developed, to the general advantage of all *sahṛdaya-s*. It is also worthy of note that illustrating new ideas involves the possession of vast reading, ready at call and not too remotely stowed away. It involves a swiftness in the operation of aesthetic perception and sensibility. It involves also an exquisite accuracy in the choice of apposite illustration. RB's

RK is in all these respects a work of sturdy originality and excellence and therefore one of the great, though hitherto neglected landmarks in the story, the grand story of the evolution of Sanskrit *alaṃkāra śāstra*. Our salutations to RB and to RK!

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CRITICAL APPARATUS

Four manuscripts, the details of which are given below are available and have been the basis of the critical edition attempted herein.

I. *MD_1* (*in two parts*): Paper manuscript, Government Manuscripts Library, Madras. Part I. R.NO. 3274, 10¼ by 9¼ inches. Foll. 6, Lines 20 in a page, Devanāgarī script, condition—good.

Transcribed in 1920-21 from a manuscript of M.R.Ry. Koti Ramamurti Sastrigarulu, Potanpuri, Vaddadi Post. Foll. 5. and 6 are left blank.

Copied on 6-6-1920.

Extent—Incomplete. This forms the earlier portion of the work described under R. 2241 below:

Beginning:

॥ रसकलिका ॥

शृङ्गारहास्यकरुणा रौद्रवीरभयानकाः ।
बीभत्साद्भुतशान्ताश्च रसाः पूर्वैरुदाहृताः ॥

एके तु निर्विकारत्वान्न शान्तं मेनिरे रसम् ।
प्रेमा वा यस्तु पूर्वोक्तरसेभ्यो न पृथङ्मतः ॥

Ending:

लज्जाविजितमन्मथत्वं यथा—

व्याहृता प्रतिवचो न संदधे
गन्तुमैच्छदवलम्बितांशुका ।
सीदति स्म शयनं पराङ्मुखी
सा तथापि रतये पिनाकिनः ॥

MD₁ (*Part II*) *R*. 2241—Paper manuscript. 10⅞ by 9⅝ inches.

Foll. 28, Lines 20 in a page,

Devanāgarī script, condition—good.

Transcribed in 1916-17 from a manuscript of M.R.Ry Chebrole Ramaswami Siddhantigaru of Valluru, Mandapeta, Godavari District. Foll. 1a -26b.

On the last page of this manuscript is given the topics (19) dealt with in the text with the description "A work on poetics dealing with nine kinds of *rasas*" (poetic sentiments).

Extent: Incomplete. For the first part see manuscript described above.

Beginning:

सा तथापि रतये पिनाकिनः ।

मृदु निष्फलमानित्वं यथा—

श्रुत्वा सखीभिः कान्तस्य शाठ्यं कोपकषायिता ।
आलिङ्गिता हठात् तेन नास्मरत्साध्वसाविला ॥

Ending:

रसा नायकाश्रिता एव । सामाजिकैर्नटचेष्टया काव्यश्रवणेन च साक्षाद्भाव्यन्ते । समनुभाव्यमानास्तं तमनुभवं जनयन्ति । परगतरससम्यग्भावनयान्वयव्यतिरेकाभ्यां निरतिशयजनकत्वमिति । तत्र प्रवृत्तिरपि घटत इति सर्वं रमणीयमिति ।।

Colophon:

।। इति रसकलिका समाप्ता ।।

Foll. 27a gives the information regarding the transcription of the manuscript. Foll. 28a gives the contents of the work. Foll. 27b and 28b are left blank.

Critical assessment of the manuscripts (R. 3274, R. 2241):

These two manuscripts make the work complete. These are written legibly, though there is often a confusion between the letters *dha* and *tha*. The scribe has committed many mistakes of spelling by putting *hrasva* signs instead of *dīrgha* ones. The title of the topic to be defined is not given in many cases. Besides *avagraha* is not given even where it is compulsory. There is no reference to the author of the work in the body of the text. The name of the text itself is given both at the start रसकलिका and in the colophon at the end इति रसकलिका समाप्ता ।

II. MD$_2$—This manuscript is described in the catalogue under the vague title "*Śṛṅgārādiviṣayaḥ*". D. 12960; Palmleaf—11 1/4 by 1 5/8 inches; leaves—16; 10 lines in a page; script—Kanarese; condition—slightly injured and old in appearance.

Begins on foll. 19a. Neither the name of the work nor that of the author is given.

Extent—Incomplete.

Beginning:

> शृङ्गारहास्यकरुणा रौद्रवीरभयानकाः ।
> बीभत्साद्भुतशान्ताश्च रसाः पूर्वैरुदाहृताः ।।
>
> एके तु निर्विकारत्वान्न शान्तं मेनिरे रसम् ।
> प्रेमा वा यस्तु पूर्वोक्तरसेभ्यो न पृथङ्मतः ।।

Ending (as given in the catalogue):

लज्जास्मरत्वं यथा—

> सुप्तोऽयं सखि सुप्यतामिति गताः सख्यस्ततोऽनन्तरं
> प्रेमावेशतया मया गतभिया न्यस्तं मुखं तन्मुखे ।
> ज्ञातेऽलीकनिमीलने नयनयोः धूर्तस्य मां वञ्चतो
> लज्जासीन्मम तेन साप्यपहृता तत्कालयोग्यैः क्रमैः ।।

मोहान्तसुरतक्षमत्वं यथा—गाढालिङ्गनवामनीकृत . . . ।

Critical assessment: This palmleaf manuscript is written in Kannada script. It is given under the vague title *Śṛṅgārādiviṣayaḥ*: but it is identical with the text of *Rasakalikā*. There is no reference to the name of the author or work in this manuscript. It was Professor K. Kunjunni Raja who drew my attention to the existence of this manuscript described under a wrong title.

In the descriptive catalogue of *MD*, it is stated that this manuscript ends with the line गाढालिङ्गनवामनीकृत... and that the manuscript is damaged after this line. But this manuscript actually ends with—

प्राप्तकालं च यद्ब्रूयात् कुर्याद्वा विहृतं हि तत् ।

यथा—

पत्युः शिरश्चन्द्रकलामनेन स्पृशेति सख्या परिहासपूर्वम् ।

After this the leaves are left blank.

This confusion is perhaps due to the fact that the leaf that starts with लाक्षालक्ष्म ललाटपट्टं etc. and ends with the line गाढालिङ्गनवामनीकृत had been misplaced at the end and consequently it was assumed that the manuscript ended with that line. This palmleaf manuscript in Kannada script was expected to be a direct descendant of the original manuscript, since it is known that the author Rudrabhaṭṭa was a Kannadiga, with a Kannada work *Jagannāthavijaya* to his credit; but on careful examination, it is found that it is a corrupt manuscript.

Many of the lines found in other manuscripts are omitted in this Kannada manuscript. Omission is so frequent that even important topics like the four types of *nāyaka*, viz. *anukūla*, *dakṣiṇa*, *śaṭha* and *dhṛṣṭa* are left out. This manuscript is not very helpful in reconstructing the text except in a few cases. In one or two places, the same lines are repeated (e.g.) the verse श्रुत्वा सखीभिः कान्तस्य (v. 28) is quoted to illustrate "*mṛdu niṣphalamānitva* and it is again quoted under

madhyāyāḥ saṃlakṣyayauvanatva besides the illustrative verse (29) "*unmīlitam tūlikayeva*" etc. but however the verse 29, is irrelevantly quoted under *madhyāyāḥ saṃlakṣyayauvana*. All these facts point to the conclusion that this manuscript cannnot be taken as the original manuscript from which others were transcribed.

III. *TR*. Stock No. 7509, Devanāgarī script, 106 pages, 12 lines in a page, clearly and legibly written.

Extent: Incomplete

Copied by Sri M.R. Kavi. Compared with the original manuscript by K. Venkatasubba Sastri on 26-2-1917. Title is given with the comment "*Rasakalikā*"—"*Nādyanāntabhāgau*" (i.e. neither beginning nor ending is available).

Beginning:

मृदु निष्फलमानित्वं यथा—

श्रुत्वा सखीभिः कान्तस्य शाठ्यं कोपकषायिता ।
आलिङ्गिता हठात् तेन नास्मरत् साध्वसाविला ।।

Ending:

सामाजिकैर्नटचेष्टया काव्यश्रवणेन साक्षाद्भाव्यन्ते । स-मनुभाव्यमानास्तं तमनुभवं जनयन्ति । परगतरससम्यग्भावन-यान्वयव्यतिरेकाभ्यां निरतिशयानन्दजनकत्वमिति । तत्र प्रवृत्ति-रपि घटत इति सर्वं रमणीयमिति ।

Critical assessment: It has no beginning. The manuscript begins with मृदु निष्फलमानित्वं etc. which forms

the second part of Madras Manuscript (MD_1—R 2241) that starts with मृदु निष्फलमानित्वं etc. This manuscript gives fairly correct readings wherever they seem to be doubtful in Madras manuscript (Devanāgarī script). In the descriptive catalogue of Tirupati Oriental Manuscripts Library, it is stated that other manuscripts of this text are available in Madras Government Oriental Manuscript Library. This TR manuscript (7509) was probably copied from the MD_1 manuscript (R 2241) or both of them probably copied from one and the same manuscript as the dates of the copying of these two are close to each other. The comment given by the copyist in the first page from the "*nādyantabhāgau*" is not fully correct, since the ending is quite in keeping with that of MD_1 manuscripts.

IV. MY—*manuscript No.* 1050.

Title—*Rasakalikā*, Author—Rudrabhaṭṭa. Size of the manuscript 20 cms by 16 cms; number of pages 73; 12 lines in a page; letters per line—10; number of granthas 547, script—Devanāgarī, copied by—H. Suryanarayana Sastri. Date of copy 10-8-1937.

Extent: Incomplete.

It is stated in the last page of the manuscript that it was copied with the help of the manuscript given by one N. Sesha Iyengar, Madras University.

Beginning:

रसकलिका रुद्रभट्टविरचिता

शृङ्गारहास्यकरुणा रौद्रवीरभयानकाः ।

बीभत्साद्भुतशान्ताश्च रसाः पूर्वैरुदाहृताः ।।

Ending:

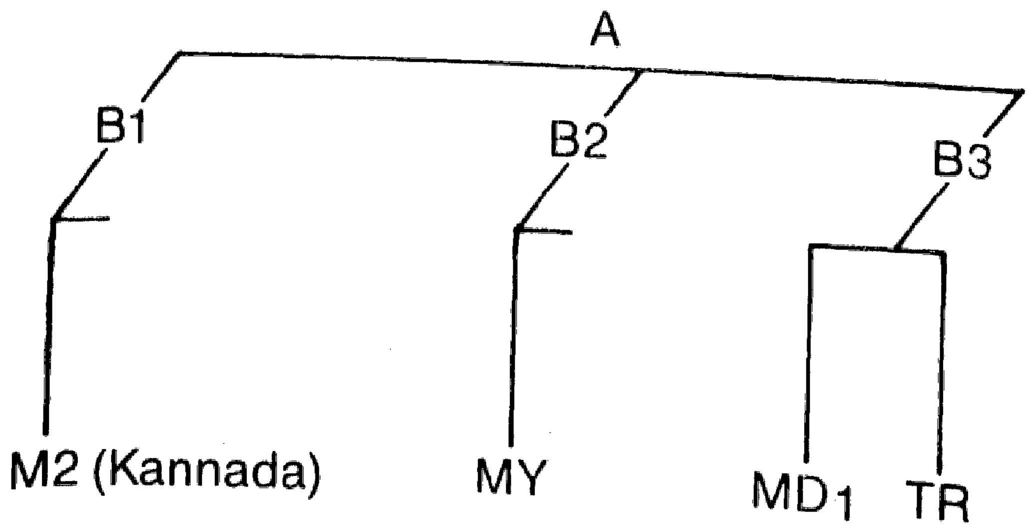
समनुभाव्यमानास्तं तमनुभवं जनयन्ति । परगतरससम्यग्भावनया अन्वयव्यतिरेकाभ्यां निरतिशयानन्दजनकत्वमिति तत्र प्रवृत्तिरपि घटत इति सर्वं रमणीयमिति ।

Critical assessment: A note on the last page of the manuscript says that it was copied with the help of a manuscript given by N. Sesha Iyengar, University of Madras. I was told that the late H. Sesha Iyengar, Department of Kannada, University of Madras, had a personal copy of this manuscript, but I could not trace this manuscript. However it is obvious that MY (1050) manuscript was not copied from MD manuscripts. I relied more on this Mysore manuscript to reconstruct the text, though MD_1 was taken as the basis with which other manuscripts were collated. The MY manuscript is written legibly and gives correct readings in most cases where MD ms. reads wrongly. This is the only manuscript in the colophon of which is found the author's name along with the title of the work. I have taken this as an internal evidence to prove the authorship of the text.

With the help of the above critical assessment of the manuscripts, their inter-relationship can be assessed to a certain extent. H. Sesha Iyengar's manuscript is not available. The second part of *MD_1* and *TR* are copied more or less in the same year, and the beginning

and ending of these two manuscripts are similar. Either one was probably copied from the other. But this cannot be proved. It is also possible that both manuscripts TR and second part of MD_1 are copied from a third manuscript, perhaps H. Sesha Iyengar's manuscript itself. The MY manuscript was copied from the personal copy of H. Sesha Iyengar, since it is specifically stated in the manuscript itself. Both the MY and MD_1 (two parts) were probably copied from one and the same original.

If we take the original manuscript to be A, the genealogical chart of the available manuscripts can be given in the following way—



———

CRITICAL EDITION

रुद्रभट्टविरचिता

रसकलिका

श्रृङ्गारहास्यकरुणा रौद्रवीरभयानकाः ।
बीभत्साद्भुतशान्ताश्च रसाः पूर्वैरुदाहृताः ।। १ ।।*

एके तु निर्विकारत्वान्न शान्तं मेनिरे रसम् ।
प्रेमा वा यस्तु पूर्वोक्तरसेभ्यो न [1]पृथङ्मतः ।। २ ।।

रसलक्षणं तु––

विभावैरनुभावैश्च सात्विकैर्व्यभिचारिभिः ।
आनीयमानः स्वादुत्वं स्थायी भावो रसः स्मृतः ।। ३ ।।†

[2]एतच्चोपरि व्याहरिष्यामः ।

रसनिरूपणक्रमस्तु––

[3]आश्रयस्तत्सहायाश्च [4]भावास्तेषां क्रमा अपि ।

[1] MD_1 पृथङ्मताः MD_2 प्रेमादयस्तु पूर्वोक्तेन (क्त, न) पृथग्गदिता इति [2] MD_2 एताद्दुपरि विविधश्च इत्युपमः. [3] My आश्रयाः; MD_2 आश्रयाश्चः. [4] MD_2 भावास्ति.

* NŚ. VI-15; Rud Kāv. Al. XII. 3; ST. I. 9; SKĀ. X. 104; Kāv. An. II. 21; ND III. 9 (p. 163); Vāgbhaṭāl. V. 3; PR. IV. p. 150; Al. S. III-4; SD. III. 102 (p.32).

† DR. IV. 1. (id); Kāv. An II.-1; PR. IV. p. 151 (id); R.Su. I. 59 (id); SD. III. 1.

रसानां संकरश्चैव तेषां [1]संचरणक्रमः ।। ४ ।।

तत्राश्रयो द्विधा नायको नायिका चेति ।।

तत्र नायकः––

महाकुलीनतौदार्यं महाभाग्यं कृतज्ञता ।
यौवनं च विदग्धत्वमुत्साहो धैर्यमेव च ।। ५ ।।*

तेजस्विता दक्षता च धार्मिकत्वं च तद्गुणाः ।

तत्र महाकुलीनता यथा––

महाकुलीनता नाम कुले महति संभवः ।। ६ ।।†

[2]तद्यथा––

तदन्वये शुद्धिमति [3]प्रसूतः शुद्धिमत्तरः ।
दिलीप इति राजेन्दुरिन्दुः क्षीरनिधाविव[3] ।। (१)

औदार्यं यथा––

अदेयस्य [4]परित्याग औदार्यमिति गीयते ।‡

[1] My संचरणक्रमाः. [2] MD1 MD2 यथा. [3] MD2 omits from प्रसूत......upto क्षीरनिधाविवः. [4] MD1 परित्यागजौदार्यं; MD2 परित्यागजाद्यादि; after this, ms is damaged.

* Rud. Kāv. Al XII-7, 8; ST. I. 27; DR II. 1; SKĀ. V. 122; 123; ND. IV. 159, 161 (p. 195, 197) Kāv. An. VII. 1; Vāgbhaṭāl. V. 7; PR. I. p. 8; R. Su. I. 61, 62, 63. SD. III. 30.

† Kāv. An. VII. 9; PR. I. p. 8 (id); R. Su. I. 67 (id).

‡ NŚ. XXII. 38. DR. II. 23; Kāv. An. VII. 9 (p. 409); ND. IV. 165a; Al. S. IV. 1. 21 R.Su. I. 64; SD. III. 55.

[1]तद्यथा—

कर्णस्त्वचं शिबिर्मांसं जीवं जीमूतवाहनः ।
ददौ दधीचिरस्थीनि किमदेयं महात्मनाम् ॥* (२)

महाभाग्यम्—

विश्वंभराधिपत्यं यत् [2]तन्महाभाग्यमुच्यते ॥ ७ ॥

तद्यथा—

स वेलावप्रवलयां[3] [4]परिखीकृतसागराम् इत्यादि ।

कृतज्ञता[5] यथा—

[6]कृतज्ञत्वं तु विज्ञेयं [6]कृतकार्येष्वविस्मृतिः ।†

[7]यथा—

निष्कण्टकां विधायापि[8] किष्किन्धानगरस्थितिम् ।
लज्जते रामचन्द्रोऽसौ सुग्रीवमुखवीक्षणे ॥ (३)

[9]यौवनं यथा—

मध्यमं तु वयो यत्तु यौवनं [हि] तदुच्यते ॥ ८ ॥‡

[1] MD2 यथा; [2] MD2 is damaged at यत्तन्महा. [3] All MSS. read वलयं. [4] MD1 MD2 omit परिखीकृतसागरमित्यादि. [5] MD1 MD2 omit this. [6] MD1 My read कृतज्ञत्वमिति ज्ञेयं; कृतकार्येष्वविस्मृता. [7] My तद्यथा. [8] MD2 omits अपि. [9] My अथ यौवनं.

* PR. I. p. 9 (id) ; R.Su. p. 9 (after verse no 63).

† SKĀ. V. 122a; R. Su. I. 68.

‡ DR. II. I. Al. S. IV. 2; SKĀ. V. 122; Kāv. An. VII. p. 406.

[1]यथा—

[2]युवा युगव्यायतबाहुरंसल:
[3]कवाटवक्षाः परिणद्धकन्धरः ।
वपुःप्रकर्षादजयद् गुरुं रघु-
स्तथापि नीचैर्विनयाददृश्यत ।। (४)

विदग्धत्वं [4]यथा—

विदग्धत्वमिति ज्ञेयं प्रगल्भजनवञ्चनम् ।*

यथा—

रक्षसा मृगरूपेण [5]वञ्चयित्वा स राघवौ ।
जहार सीतां पक्षीन्द्रप्रयासक्षणविघ्नितः ।। (५)

उत्साहो यथा—

कृच्छ्रेऽपि मानशालित्वमुत्साहः परिकीर्त्यते ।। ६ ।।†

यथा—

अन्त्रैः स्वैरपि संयताग्रचरणो मूर्च्छाविरामक्षणे

[1] MD2 omits यथा. [2] MD2 omits युवा. [3] MD2 omits from कवाटवक्षाः upto अदृश्यत. [4] My omits यथा and reads अथ विदग्धत्वम्. [5] MD2 is damaged from वञ्चयित्वा upto परभटान् in the next illustrative verse.

* PR. I. p. 11; SKĀ. V. 122.
† DR. II. 1; Al. S. IV. 2; Kāv. An, VII. 3.

स्वाधीनं व्रणिताङ्ग[1]शस्त्रनिचितो रोमोद्गमं [2]वर्मयन् ।
[3]भग्नानुद्वलयन् निजान् परभटान् [4]संतर्जयन् निष्ठुरं
धन्यो [5]नाम [6]जयश्रियः पृथुरणस्तम्भे [7]पताकायते ।। (६)*

अथ [8]धैर्यं—

व्यवसायादचलनं धैर्यं विघ्नकुलादपि ।†

[9]यथा—

प्रारभ्यते न खलु [10]विघ्नभयेन नीचै-
[11]रारभ्य विघ्ननिहता विरमन्ति मध्याः ।‡
विघ्नैः पुनः पुनरपि प्रतिहन्यमानाः
प्रारब्धमुत्तमगुणा[12] न परित्यजन्ति ।। (७)

तेजस्विता यथा—

अधिक्षेपाद्यसहनं तेजः प्राणात्ययेष्वपि ।। १० ।।§

[1] MD1 My read शस्त्रविवरे. [2] MD1 My read वर्णयम्. [3] MD1 My read उद्दलयन्. [4] MD1 My read आतर्जयन्. [5] MD1 My read धाम. [6] MD2 reads जयश्रियः. [7] MD2 reads पताकायति. [8] My अथ धैर्यम्. [9] MD2 is damaged. [10] MD2 reads विघ्ने च क्रियेण. [11] MD2 प्रारभ्य विघ्नविहता. [12] MD2 is damaged.

* This is given by Dhanika himself in his *Avaloka* on *DR* (cf DR. II).

† DR. II. 47; NŚ. XXII. 35; ND. IV. 164a (p. 198); Kāv. An. VII. 7; R.S. I. 64; SD. III. 53; Al. s. IV. 20.

‡ NŚ. XXII. 39; DR. II. 21 (id) ND. IV. 162a) (p. 197); Kāv. An. VII. 10; R.S. I. 70.

§ DR. II. 1; R. Su. I. 65 (id); Al. S. IV. 1; SD. III. 51.

यथा—

ब्रूत नूतन[1]कूष्माण्डफलानां [2]के भवन्त्यमी ।
अङ्गुलीदर्शनादेव[3] न जीवन्ति [4]मनस्विनः ।। (८)

दक्षता यथा—

दुष्करे क्षिप्रकारत्वं दक्षतां परिचक्षते ।

यथा—

[5]शुण्डारः कलभेन [6]यद्वदचले वत्सेन दोर्दण्डकः
तस्मिन्नाहित एव गर्जित[7]गुणं कृष्टं [8]च भग्नं च तत् ।
स्फूर्जद्वज्रसहस्रनिर्मितमिव[9] प्रादुर्भवत्यग्रतो
रामस्य त्रिपुरान्तकृद् दिविषदां तेजोभिरिद्धं[10]
धनुः ।। (९)

धार्मिकत्वं यथा—

धर्मैकायत्तचित्तत्वं [11]धार्मिकत्वमुदाहृतम् ।। ११ ।।*

तद्यथा—

यः [12]परवादे मूकः [13]परनारीवदनवीक्षणेष्वन्धः ।
पङ्गुः परधनहरणे स जयति लोके महान् पुरुषः ।। (१०)

[1] MD₁ My कूश्माण्ड. [2] MD₂ किञ्च कस्यापि. [3] MD₂ दर्शनाद्येन. [4] MD₂ is damaged. [5] All MSS. शुण्डालः. [6] MD₁ तद्वदचले. [7] MD₂ गुणानां. [8] MD₂ is damaged. [9] MD₁ My निमितमिदं. [10] MD₁ तेजोभिरित्थं; MD₂ तेजोरिदं. [11] MD₂ धार्मिकत्वं तदुच्यते. [12] MD₂ परनादरते. [13] MD₂ दक्षर्शनेषु जात्यान्धः.

* PR. I. p. 11 (id); R.Su. I. 66; Al. S. IV. 2.

स पुनश्चतु[1]र्विधः—

धीरोदात्तो धीरललितो धीरोद्धतो धीरशान्तश्चेति ।*

धीरोदात्तो यथा—

कृपावानतिगम्भीरो विनीतश्चाविकत्थनः ।
धीरोदात्तः[2] स विज्ञेयो रामो[3] दाशरथिर्यथा ॥ १२ ॥†

कृपावत्त्वं यथा—

परदुःखासहिष्णुत्वं कृपावत्त्वं निगद्यते ।

यथा—

उत्तालताटकोत्पात[4]दर्शनेऽप्यप्रकम्पितः ।
नियुक्तस्तत्प्रमाथाय[5] स्त्रैणेन विचिकित्सते ॥ (११)

गाम्भीर्यं[6] यथा—

संक्षोभेऽप्यविकारित्वं गाम्भीर्यमिति गीयते ॥ १३ ॥‡

यथा—

आहूतस्याभिषेकाय विसृष्टस्य वनाय च ।
न मया लक्षितस्तस्य [7]स्वल्पोऽप्याकारविभ्रमः ॥ (१२)

1 MD2 omits चतुर्विधः. 2 MD2धीरोदात्तस्य, 3 MD1 My धीरो. 4 MD1 MD2 दर्शनेष्वप्रकम्पितः; My दर्शनेऽथप्रकम्पितः. 5 MD1 प्रमर्दाय. 6 My तत्र गाम्भीर्यं. 7 My स्वल्पोऽथाकारविभ्रमः.

* NŚ. XXIV 3, 4; DR. II. 2; SKĀ. V. 109a; Kāv. An. VII. 11 (p. 410); PR. I. 27; SD. III. 31; R.Su. I. 72.

† NŚ. XXIV. 5b; DR. II. 5; SKĀ-V. 109a; Kāv. An. VII. 12; PR. I. p. 15; SD. III. 32; Al. S. IV. 4.

‡ NŚ· XXII. 36; DR. II. 19; SD. III. 43; Kāv. An. VII. 164; R.Su. I. 74 (id).

तत्र[1] विनीतता—

सत्सु प्रश्रयवाचित्वं विनीतत्वमुदाहृतम् ।*

यथा—

यद् ब्रह्मवा[2]दिभिरुपासितपद्मपादे[3]
विद्यातपोव्रतनिधौ[4] यमिनां वरिष्ठे ।
दैवात् कृतस्त्वयि[5] मया विनयापचार-[6]
स्तत्र प्रसीद भगवन्नयमञ्जलिस्ते ।। (१३)

अविकत्थनमात्मश्लाघाभावः[7] । तत्रापि तदेवोदाहरणम् ।†

निश्चिन्तो धीरललितः कान्तापरवशो मृदुः ।। १४ ।।‡

यथा—

राज्यं[8] निर्जितशत्रु योग्यसचिवे न्यस्तः समस्तो भरः
सम्यक्पालनलालिताः प्रशमिताशेषोपसर्गाः प्रजाः ।
प्रद्योतस्य सुता वसन्तसमयस्त्वं चेति नाम्ना धृतिं
कामः काममुपैत्वयं मम पुनर्मन्ये महानुत्सवः ।। (१४)

[1] MD1 MD2 omit this. [2] MD2 वाचिभिः. [3] MD1 MD2 आसितवन्द्यपादे. [4] MD1 My तपोव्रतलिधौ. [5] MD2 त्वया. [6] MD2 विनयापचारू. [7] MD2 आत्मश्लधाद्याभावः. [8] MD1, My give only the 1st line of this verse.

* DR. II. 1; Al. S. IV. 1; R.Su. I. p. 14.

† R.Su. I. p. 15.

‡ NŚ. XXIV. 5a; DR. II. 3; SKĀ. V. 109; Kāv. An. VII. 13. PR. I. 32; SD. III. 34; Al. S. IV. 5; R.Su. I. 75; PR. I, 32.

अथ धीरोद्धतः । तद्यथा—

दर्पमात्सर्यभूयिष्ठ[1]श्छद्माहंकारवान् चलः ।
चण्डो विकत्थनश्चैव [2]धीरोद्धत उदाहृतः ।। १५ ।।*

दर्पो मदः, चलः अस्थिरः, चण्डो रौद्रः । स्वगुणप्रकाशो विकत्थनः [3]जामदग्न्यरावणादिः ।

यथा—

रुद्राद्रेस्तुलनं स्वकण्ठविपिनच्छेदो[4] हरेर्वासनं
कारावेश्मनि [5]पुष्पकस्य हरणं यस्येदृशाः केलयः ।
सोऽहं[6] दुर्दमबाहुदण्डसचिवो[7] लङ्केश्वरस्तस्य[8] मे
का श्लाघा घुणजर्जरेण[9] धनुषाकृष्टेन भग्नेन वा ।। (१५)

अथ धीरशान्तः—

शान्तो विनीतो धीरश्च धीरशान्तो द्विजो वणिक् ।
यथा[10] मालतीमाधवे माधवादिः ।†

एते च [11]सर्वरससाधारणा नायकाः । शृङ्गारनायकस्तु—

[1] MD_2 भूयिष्ठाः. [2] MD_1 धीरोदात्तः, [3] MD_2 जमदग्न्यः. [4] MD_2 विपिना छेदो. [5] My पुष्ककस्य; MD_2 हरणां. [6] MD_1 My वोऽयं. [7] MD_1 बाहुचण्ड. [8] MD_2 लङ्केस्वरस्यास्य. [9] MD_2 My जर्झरेण; MD_2 सर्झरेण. [10] MD_1 gives यथा मालतीमाधवादेः; MD_2 omits this line. [11] My gives एते च (चत्वारः) सर्वरस. . . .

* NŚ. XXIV. 5a; DR. II. 6; Kāv. An. VII. 15; PR. I. 30 (p. 16) R.Su. I. 75; SD. III. 33; Al. S. IV. 7.

† NŚ. XXIV. 6a; DR. II. 7; Kāv. An. VII. 14; PR. I. p. 16; R.Su. I. 76; SD. III. 34; Al. S. IV. 8.

[1]विलासवान् कलाशीलः सुभगः स्थिररागवान् ।। १६ ।।

अथ [2]विलासः—

प्रियसङ्गमकाले [3]तु [4]नेत्रभ्रूमुखकर्मणाम् ।*
[5]विशेषो यः स विज्ञेयो [6]विलासोऽङ्गक्रियादिषु ।। १७ ।।

यथा—

[7]विस्रस्तमंसादपरो विलासी
रत्नानुविद्धाङ्गदकोटिलग्नम्[8] ।
प्रालम्बमुत्कृष्य यथाप्रदेशं
निनाय साचीकृतचारुवक्त्रः ।। (१६)

अथ कलावान् सौभाग्यवांश्च यथा—

असौ विद्याधारः[9] शिशुरपि विनिर्गत्य भवना-
दिहायातः संप्रत्यविकलशरच्चन्द्रवदनः[10] ।
यदालोकस्थाने[11] भवति [12]पुरमुन्मादतरलैः
कटाक्षैर्नारीणां[13] कुवलयितवातायनमिव ।। (१७)

[1] MD1 विलासवाक्कलाशीलवान्. [2] MD1 MD2 omit this. [3] My omit तु. [4] MD1 My नेत्रभ्रूकर्मणाम्. [5] MD2 is damaged at विशेषो यः. [6] MD2 विलासाङ्गक्रियादिषु. [7] MD2 विश्रस्तस्ततमङ्ग सादरो. [8] My कोटियुग्म्, MD2 omits from रत्नानुविद्ध upto चारुवक्त्रः. [9] MD2 is damaged from धारः upto विनिः. [10] MD1 My शरच्चन्द्रङ्ग-धुरः. [11] MD1 My यथालोकस्थाने. [12] MD2 सुरमुक्तरलैः. [13] MD2 is damaged here.

* NŚ. XXII. 33; DR. II. 17; SKĀ. V. 113a; ND. IV. 162 (p.197); Kāv. An. VII. 4; R.Su. I. 201 (id); SD. III. 52a; Al. S. IV. 18.

अथ स्थिररागित्वं यथा—

जाने तपसो वीर्यं सा बाला परवतीति मे विदितम् ।
[1]अलमस्मि ततो हृदयं तथापि नेदं [2]निवर्तयितुम् ।। (१८)

स पुनश्चतु[3]र्विधः—

अनुकूलो दक्षिणश्च शठो[4] धृष्ट इति क्रमात् ।*

अथ अनुकूलः—

एकायत्तोऽनुकूलः स्यात् ।†

यथा—

श्लाघ्यस्त्यागोऽपि वैदेह्याः पत्युः प्राग्वंशवासिनः[5] ।
अनन्यजानेः [6]सैवासीद् यस्माज्जाया हिरण्मयी ।। (१९)

अथ दक्षिणः । तद्यथा—

तुल्योऽनेकत्र दक्षिणः[7] ।। १८ ।।‡

[1] MD2 अलङ्कस्ति; after this ms is damaged upto निवर्तयितुं.
[2] MD1 विवर्तयितुम्.
[3] MD2 omits this classification.
[4] MD1 शरो.
[5] MD1 वाचिन.
[6] MD1 My अनन्यजानेरासीद्यत्सैव जाया.
[7] MD1 दक्षिणाः.

* ST. I. 27; Rud Kāv. Al. XII. 9b; Kāv. An. VIII. p. 410; DR. II. 6; Vāgbhaṭāl. V. 8; PR. I. p. 18; R.Su. I. 81; SD. III. 37; RM. p. 208.

† Rud. Kāv. Al. XII. 9b; ST. I. 29; SKĀ. V. 109; Kāv. An. VII. 18; DR. II. 11; Vāgbhaṭāl, V. 9a; PR. I. p. 18 (id); R.Su. I. 81; SD. III. 37; Al. S. IV. 12.

‡ Rud Kāv. Al. XII. 10; ST. I. 31; RD. II. 3; Kāv. An. VII. 16; Vāgbhaṭāl. V. 9b; PR. I. p. 18 (id); R.Su. I. 82 (id) SD. III. 35; Al. S. IV. 10; RM. p. 210.

[1]यः पुनरनेकासु नायिकासु स्नेहतौल्यवैषम्येऽपि चातुर्येण तुल्यः[2] स दक्षिणः ।

यथा——

स्नाता तिष्ठति कुन्तलेश्वरसुता [3]वारोऽङ्गराजस्वसु-
    र्द्यूते[4] रात्रिरियं जिता कमलया देवी प्रसाद्याधुना[5] ।
इत्यन्तःपुरसुन्दरीजनगुणे[6] न्यूनाधिकं ध्यायता
    देवेनाप्रतिपत्ति[7]मूढमनसा द्वित्राः [8]स्थिताः
        नाडिकाः ॥ (२०)

अथ शठः——

गूढविप्रियकृच्छठः ।

य इतरैरज्ञातं नायिकामात्रपरिज्ञातं विप्रियं करोति[9] स शठः ।*

यथा——

[10]शठोऽन्यस्याः काञ्चीमणिरणितमाकर्ण्य सहसा
    यथा श्लिष्यन्नेव प्रशिथिलभुजग्रन्थिरभवः ।

[1] My omits this line. [2] MD_2 तुल्येन. [3] वारोङ्गराजस्वसु. [4] MD_1 द्यूतैः. [5] MD_1 प्रसाद्याद्य च. [6] MD_1 MD_2 इत्यन्तःपुरसुन्दरीः प्रति मया विज्ञाय विज्ञापिते. [7] MD_2 देवेनाप्रतिपत्य. [8] MD_1 MD_2 द्विस्स्थितं. [9] करोतीति. [10] MD_1 शठान्यस्याः.

* NŚ. XXII. 298; Rud Kāv, Al. XII. 11; ST. I. 33. Kāv. An. VII. 19; DR. II. 9 (id.) Vāgbhaṭāl. V. 10a, PR. I. p. 20 (id); R.Su. I. 81; SD. III. 37; Al. S. IV. 11; RM. p. 213.

तदेतत् क्वाचक्षे[1]ऽमृतमधुमयं त्वद्बहुवचो
विषेणाघूर्णन्ती किमपि [2]न सखी मे[3] गणयति ।। (२१)

अथ धृष्टः ।

व्यक्तापराधो गतभीः स धृष्ट इति कथ्यते ।*

यथा——

लाक्षालक्ष्म ललाटपट्टमभितः केयूरमुद्रा गले
वक्त्रे कज्जलकालिमा नयनयोस्ताम्बूलरागोऽपरः ।
दृष्ट्वा कोपविधायि मण्डनमिदं [4]प्रातश्चिरं प्रेयसो
लीलातामरसोदरे मृगदृशः श्वासाः समाप्तिं
गताः ।। (२२)

शठधृष्टावपि पूर्वस्यां सहृदयौ; अन्यथा [5]रसाभास[6]प्रसङ्गः ।

अथास्य नायिकाद्यनुसन्धाने सहायाः——

पीठमर्दो विटश्चैव तथा चेटविदूषकौ ।। १६ ।।†

किञ्चिदूनः पीठमर्द एकविद्यो विटः स्मृतः ।
सन्धानकुशलश्चेटो हास्यप्रायो विदूषकः ।। २० ।।‡

[1] MD1 omits अवग्रह here also. [2] MD2 omits न. [3] MD2 नो. [4] MD1 प्रायश्चिरं. [5] MD1 रसाभाव. [6] MD2 प्रसङ्गात्.

* Rud. Kāv. Al. XII. 12; ST. I. 36; DR. II. 10; Vāgbhaṭāl. V. 10b Kāv. An. VII. 17; PR. I. p. 19; Al. S. IV. 11; R.Su. I. 82; SD. III. 36; RM. p. 211.

† Rud. Kāv. Al. XII. 13; ST. I. 40; DR. II. 12; SKĀ. V. 121; PR. I. p. 20; R.Su. I. 89; SD. III. 46; Al. S. IV. 14; RM. p. 227.

‡ ST. I. 41, 42; NŚ. XXIV. 105, 107b; Rud Kāv. Al. XII. 15; DR. II. 12, 13; PR. I. 40 (id); R.Su. I. 90, 91; SD. III. 46; Al. S. IV. 14, 15; RM. p. 22.

अथ नायिकाः[1] ।

स्वान्या साधारणी चेति तद्गुणान्नायिका त्रिधा ।
स्वेत्यसाधारणगुणैरुपेता नायिका [2]स्मृता ।। २१ ।।*

तत्र[3] स्वीया--

संपत्काले विपत्काले या न मुञ्चति वल्लभम् ।†
शीलार्जवगुणोपेता सा स्वीया कथिता बुधैः ।। २२ ।।

यथा--

रूपसंपन्नमग्राम्यं [4]प्रेमप्रायं प्रियंवदम् ।
कुलीनमनुकूलं च कलत्रं केन लभ्यते ।। (२३)

अथ परकीया--

परकीया [5]द्वेधा [6]कन्यका परोढा[7] चेति ।

[8]सखीकेलिरता कन्या [9]सलज्जा पितृवेश्मगा ।।‡

1 MD2 omits विसर्ग here. 2 MD2 मता. 3 My अत्र.
4 प्रेम प्रेष्यमिति रसपूर्णपाठः. 5 MD2 द्विधा. 6 MD2 कन्यका.
7 MD1 परौढा. 8 MD2 नास्ति केलीरता. 9 MD2 लज्जापि त्रसद्गा.

* Rud. Kāv. Al. XII. 16; ST. I. 46; ND. IV. 172 (p. 200); Kāv. An. VII. 21; DR. II. 24; SKĀ. V. 110a; Vāgbhaṭāl. V. 11; PR. I. p. ; R.Su. I. 94; SD. III. 56; Al. S. IV. 22; RM. p. 11.

† Rud. Kāv. Al. XII. 17; ST. I. 86; 47; Vāgbhaṭāl. V. 12, 13; Kāv. An. VIII. 22; R.Su. I. 95; SD. III. 57; Al. S. IV. 22; RM. p. 11-12; DR. II. 25.

‡ Rud. Kāv. Al. XII. 30; ST. I. 87; DR. 32; Kāv. An, VII 28; Vāgbhaṭāl. V. 14; SD. III. 66, 67; R.Su. I. 106 (id); 107; Al. S. IV. 23; RM. p. 64. 65.

यथा--

जाने तपसो वीर्यम् इत्यादि ।

स्वीयैव परकीया स्याद् यात्रोत्सवरतिप्रिया ।। २३ ।।

परोढा[1] तु परेणोढाप्यन्यसंभोगलालसा ।*

धूर्तचरित्रतयैव न महाकविप्रबन्धवाच्या[2] ।

सामान्या यथा--

सामान्यवनिता वेश्या कलाप्रागल्भ्यधौर्त्ययुक्[3] ।। २४ ।।†

तद्यथा--

आ दर्शनात् प्रविष्टा सा मे [4]सुरलोकसुन्दरी हृदयम् ।
बाणेन मकरकेतोः कृतमार्गमवन्ध्यपातेन ।। (२४)

ईर्ष्या कुलस्त्रीषु न नायकस्य
निःशङ्ककेलिर्न पराङ्गनासु ।‡
[5]वेश्यासु चैतद् द्वितयं प्ररूढं
सर्वस्वमेतास्तदहो स्मरस्य ।। २५ ।।

[1] MD₁ परौढा. [2] MD₁ वाच्याम्. [3] My धैर्ययुक्. [4] MD₁ भामिनी. [5] All MSS. वैश्या.

* SD. III. 66, 67; R.Su. I. 109 (id).

† Rud. Kāv. Al. XII. 39, 40; ST. I. 120-126; DR. II. 33 (id); N.D. IV. 113; Kāv. An. VII. 29; Vāgbhaṭāl. V. 15; R.Su. I. 110; SKĀ. V. 112; SD. III. 67, 68.

‡ ST. I. 128 (id); R.Su. I. 120; (wrongly traced to Rudraṭa).

अत्र सामान्या प्रगल्भैव, इतरे पुनस्त्रिविधे, मुग्धा, मध्या, प्रगल्भा चेति ।*

अथ मुग्धा—

मुग्धाल्पयौवना मूढा लज्जाविजितमन्मथा[1] ।†
[2]मानोऽस्याः [3]निष्फलस्तोको मध्या संलक्ष्ययौवना ।। २६ ।।

तुल्यलज्जास्मरा[4] ज्ञेया मोहान्तसुरतक्षमा[5] ।‡

तत्राल्पयौवनत्वं यथा—

विस्तारी[6] स्तनभार[7] एष गमितो न स्वोचितामुन्नतिं
रेखोद्भासि तथा वलित्रयमिदं[8] न स्पष्टनिम्नोन्नतिम्[9] ।
[10]मध्येऽस्या ऋजुरायता[11]र्धकपिशा रोमावलिर्दृश्यते
रम्यं यौवनशैशवव्यतिकरोन्मिश्रं वपुर्वर्तते ।। (२५)

मूढत्वमविवेकिता ।

[1] My विदितमन्मथा. [2] My मनोऽस्य. [3] My निष्फलस्स्तोकः. [4] MD2 is damaged स्मरा ज्ञेया. [5] MD2 सुरतक्षमम्. [6] My विस्तारो. [7] All MSS. तरलो. [8] MD2 is damaged at मिदं. [9] MD2 निम्नोन्नतम्. [10] My मध्योऽस्याः. [11] MD2 मध्योऽन्यत्रऋजुरायत.

* Rud. Kāv. Al. XII. 17; ST. I. 47; DR. II. 25; Kāv. An. VII. 23; ND. IV. 174a; Vāgbhaṭāl, V. 12, 13; PR. I. p. 25; R.Su. I. 96a; SD III. 65; AS. IV. 27; RM. p. 11-12.

† Rud. Kāv. Al. XII. 18. 20; ST. I. 48; DR. II. 26; ND. IV. 174b; PR. I. 65; SD. III. 58; R.Su. I. 96, 97; Al. S. IV. 27; RM. p. 16-17.

‡ Rud. Kāv. Al. XII. 21, 22; ST. I. 58; DR. II. 26, 27; ND. IV. 175a; PR. I. 53; R.Su. I. 98, 99; Al. S. IV. 21, 28; SD. III. 58, 59; RM. p. 31.

[1]स्पष्टमेव । यथा—

मुग्धे मुग्धतयैव नेतुमखिलं [2]कालं किमारभ्यते
मानं धत्स्व[3] धृतिं बधान ऋजुतां [4]दूरे कुरु प्रेयसि ।
[5]सख्यैवं प्रतिबोधिता प्रतिवचस्तामाह[6] भीतानना
नीचैः शंस हृदि [7]स्थितो हि ननु मे प्राणेश्वरः
[8]श्रोष्यति ।। (२६)

[9]लज्जाविजितमन्मथत्वम्, यथा—

व्याहृता प्रतिवचो न संदधे
गन्तुमैच्छदवलम्बितांशुका ।
सीदति स्म शयनं पराङ्मुखी
सा तथापि रतये पिनाकिनः ।। (२७)

मृदु निष्फलमानित्वं, यथा—

श्रुत्वा सखीभिः कान्तस्य शाठ्यं कोपकषायिता ।
आलिङ्गिता हठात् तेन नास्मरत् साध्वसाविला[10] ।। (२८)

मध्यायाः संलक्ष्ययौवनत्वं [11]यथा—

उन्मीलितं तूलिकयेव चित्रं
सूर्यांशुभिर्भिन्नमिवारविन्दम् ।

1 MD2 omits स्पष्टमेव. 2 MD2 My नेतुमखिलः कालः. 3 MD1 धत्स्वदृदा न. 4 MD1 दूरीकुरु. 5 MD2 सख्येदं. 6 MD9 omits आह. 7 MD1 स्थितो मम पुनः प्राणेश्वरः MD2 स्थितोऽपि ननु मम. 8 MD1 MD2 प्रोष्यति. 9 My मृदुनिष्फलमानित्वं. 10 MD2 साध्वसाविलाम्. 11 MD2 gives verse No. 28 again after यथा and then gives verse No. 29.

बभूव तस्याश्चतुरस्रशोभि[1]
वपुर्विभक्तं नवयौवनेन ।। (२९)

तुल्यलज्जास्मरत्वं यथा—

सुप्तोऽयं सखि सुप्यतामिति गताः सख्यस्ततोऽनन्तरं
[2]प्रेमावेशितया मया तरलया न्यस्तं मुखं तन्मुखे ।
ज्ञातेऽलीकनिमीलने नयनयोर्धूर्तस्य रोमाञ्चतो
लज्जासीन्मम तेन साप्यपहृता तत्कालयोग्यैः
क्रमैः ।। (३०)

मोहान्तसुरतक्षमत्वं यथा—

गाढालिङ्गनवामनीकृतकुचप्रोद्भिन्नरोमोद्गमा[3]
सान्द्रस्नेहरसातिरेकविगलत्काञ्चीप्रदेशाम्बरा ।
मा मा मानद माति मामलमिति क्षामाक्षरोल्लापिनी[4]
सुप्ता किं नु मृता नु किं मनसि मे लीना विलीना
नु किम् ।। (३१)

अथ प्रगल्भा ।।

यौवनान्धा स्मराक्रान्ता लज्जानन्दाविला रतौ ।। २७ ।।*

यौवनान्धत्वं यथा—

स्तनतटमतीव तुङ्गं
[5]निम्नो नाभिः समुन्नतं जघनम् ।

[1] MD_1 चतुरश्रशोभि. [2] All MSS. प्रेमावेशतया. [3] MD_2 रोमोद्गमानां. [4] TR क्षामाक्षरालापिनी. [5] MD_1 निम्ना.

* Rud. Kāv. Al. XII. 24, 25; ST. I. 69, 74; DR. II. 29; ND. IV. 175; Kāv. An. VII. 28; PR. I. 56; (प्रौढा) R.Su. I. 110; SD. III. 60; Al. S. IV. 20; RM. p. 34.

इति [1]विषमे हरिणदृशो
वपुषि नवे क इव न [2]स्खलति ॥ (३२)

स्मराक्रान्तलज्जात्वं [3]रतावानन्दाविलत्वं च यथा--

क्वचित् ताम्बूलाक्तः क्वचिदगुरुपङ्काङ्कमलिनः
क्वचिच्चूर्णोद्गारी क्वचिदपि च सालक्तकपदः ।
वलीभङ्गाभोगैरलकपतितैः शीर्णकुसुमैः
स्त्रिया नानावस्थं प्रथयति रतं प्रच्छदपटः ॥ (३३)

मध्याप्रगल्भयोः मानविधौ त्रैविध्यम् ।

[4]स्त्रीणामीर्ष्याकृतः[5] कोपो मानोऽन्यासङ्गिनि प्रिये ।*

धीरा, अधीरा, परुषा चेति ।

धीरा गुप्तविकारा स्यादादराङ्गार्पणादिकृत् ॥ २८ ॥†

तत्राकारगोपनमादरं[6] च यथा--

एकत्रासनसङ्गतिः परिहृता प्रत्युद्गमाद् दूरत-
स्ताम्बूलानयनच्छलेन रभसाश्लेषोऽपि संविघ्नितः ।

[1] TR विषये. [2] TR श्वेह न स्खलति. [3] MD2 रतादानन्दाविलत्वं. [4] MD1, My, TR, intersecting the lines स्त्रीणामीर्ष्याकृतः कोपो etc. with धीरा, अधीरा परुषा चेति. [5] TR स्मृतः. [6] MD1 आदरः च, MD2 omits आदरः.

* Rud. Kāv. Al. XII. 23; ST. I. 65; DR. II. 25; SKĀ. V. 111a; Kāv. An. VII. 24; R.Su. I. 99; SD. III. 61; Al. S. IV. 29; RM. p. 42; ND. IV. 175.

† Rud. Kāv. Al. XII. 23; ST. I. 65; DR. II. 28; Kāv. An, VII. 27; R.Su. I. 100; Al. S. IV. 30; SD. III. 61; RM. p. 42.

आलापोऽपि न मिश्रितः परिजनं व्यापारयन्त्यान्तिके
कान्तं प्रत्युपचारतश्चतुरया कोपः कृतार्थी-
कृतः ॥ (३४)

उदासीनतया स्वाङ्गार्पणत्वं[1] यथा—

आयस्ता कलहं पुरैव[2] कुरुते न स्रंसने वाससो
भुग्नभ्रूरतिखण्ड्यमानमधरं धत्ते [3]न केशग्रहे ।
अङ्गान्यर्पयति[4] स्वयं भवति नो वामा हठालिङ्गने
तन्व्या शिक्षित एष संप्रति पुनः कोपप्रका-
रोऽपरः ॥ (३५)

अधीरा साश्रुवक्रोक्तिः यथा—

[5]कोपो यत्र भ्रुकुटिरचना विग्रहो यत्र मौनं*
यत्रान्योन्यस्मितमनुनयो दृष्टिपातः प्रसादः ।
तस्य प्रेम्णस्तदिदमधुना[6] वैशसं पश्य जातं
त्वं पादान्ते लुठसि न च मे मन्युमोक्षः
खलायाः ॥ (३६)

1 MD2 स्वाङ्गार्पणां यथा— 2 MD1 TR पुरेव. 3 MD1 My TR दत्ते. 4 MD2 is damaged at स्वयं भः. 5 MD2 is damaged from कोपो upto रचना. 6 MD2 is damaged at अधुना वैशसं.

* Rud. Kāv. Al. XII. 23; ST. I. 65; DR. II. 28; SD. III. 61; Kāv. An. VII. p. 416 R.Su. I. 100 (id); Al. S. IV. 30; RM. p. 42.

परुषा सन्तर्ज्य ताडयेत् । यथा—

कोपात् [1]कोमललोलबाहुलतिकापाशेन बध्वा[2] दृढं*
[3]नीत्वा मोहनमन्दिरं दयितया स्वैरं सखीनां पुरः ।
[4]भूयोऽथैवमिति स्खलन्मधुगिरा [5]संसूच्य दुश्चेष्टितं
धन्यो हन्यत एव निह्नुतिपरः[6] प्रेयान् [7]रुदत्या
हसन् ।। (३७)

अनेनैव प्रकारेण[8] मानापनय [9]सुगमदुर्गमौ [10]वेदितव्यौ ।

तासामष्टाववस्थाः स्युः शृङ्गाररससंश्रयाः ।
स्वाधीनपतिका चैव तथा वासकसज्जिका[11] ।। २९ ।।

विरहोत्कण्ठिता चैव विप्रलब्धाथ[12] खण्डिता ।

कलहान्तरिता चैव तथा प्रोषितभर्तृका ।
तथाभिसारिका चेति क्रमाल्लक्षणमुच्यते ।। ३० ।।†

[1] TR कोमलबाहुलतिका. [2] MD2 omits from बध्वा दृढं ...... upto प्रेयान् रुदत्या. [3] MD1 नीत्त्वा. [4] MD1 TR भूयोऽप्येवमिति. [5] TR मृदुगिरा. [6] TR निह्नुतिपरा. [7] MD1 प्रेयान्नदत्या. [8] My omits मानापनय. [9] MD2 सुगमो and omits दुर्गम. [10] MD2 वेदितव्यः. [11] MD2 वासिकसज्जिका. [12] MD1 च.

* Rud. Kāv. Al. XII. 21, 22; ST. I. 58, 63; DR. II. 28; Kāv. An. VII. p. 417; SD. III. 63; Al. S. IV. 31; R.Su. I. 103 (id).

† NŚ. XXII, 197, 198; Rud. Kāv. Al. XII. p. 154 (supposed interpolation); ST. I. 131, 132; DR. II. 36; Kāv. An. VII. 30; SKĀ. V. 113; ND. IV. p. 202; PR. I. 41, 42; R.Su. I. 121, 122; Al. S. IV. 35, 36; SD. III. 72, 73.

अथ स्वाधीनपतिका--

स्वाधीनपतिका सा तु यां न मुञ्चति वल्लभः ।*

यथा--

लालयन्नलकप्रान्तान् रचयन् [1]पत्नमञ्जरीः ।
एतां विनोदयन् कान्तश्छायावदनुवर्तते ॥ (३८)

अथ वासकसज्जिका--

केलीगृहं[2] तथात्मानं मण्डयन्त्येष्यति[3] प्रिये ।†

यथा--

संप्राप्तनेपथ्यविधानशोभा
केलीगृहे धूपवितानरम्ये ।
उत्कण्ठया द्वारिनिषण्णदृष्टिः
प्रतीक्षते [4]त्वामसितायताक्षी ॥ (३९)

इयं [5]चिन्तात्वरावती ।

[1] MD1 My पत्नमञ्जरीम्; MD2 पत्नमञ्जरिः. [2] MD1 TR केलीगृहमथात्मानं. [3] My मण्डयन् प्रेष्यति प्रिये. [4] MD1 त्वामसितायताक्षी. [5] My त्वरितावती; MD2 omits this.

* NŚ. XXII. 201; Rud. Kāv. An. XII. 45. p. 154 (supposed interpolation) ST. I. 133; DR. II. 37; Kāv An. VII. p. 418; ND. IV. 179a; PR. I. 43; R.Su. I. 150; Al. S. IV. 37; SD. III. 74; SKĀ. V. 118a; RM. p. 163.

† NŚ. XXII. 199; Rud. Kāv. Al. XII. p. 154 (supposed interpolation); ST. I. 137; DR. II. 38; Kāv. An. VII. p. 420; SKĀ. V. 117; ND. IV. 178; PR. I. 44 (id); R.Su. I. 125, 126; Al. S. IV. 37; SD. III. 85; RM. p. 154.

अथ[1] विरहोत्कण्ठिता——

चिरयत्यव्यलीके तु विरहोत्कण्ठितोन्मना: ।। ३१ ।।*

यथा——

सखि स विजितो वीणावाद्यै: [2]कयाप्यपरस्त्रिया
पणितमभवत् ताभ्यां तत्र क्षपाललितं ध्रुवम्[3] ।
कथमितरथा [4]शेफालीषु स्खलत्कुसुमास्वपि
[5]प्रसरति नभोमध्येऽपीन्दौ प्रियेण विलम्ब्यते ।। (४०)

इयं [6]चिन्ताखेदवती ।।

अथ विप्रलब्धा——

दूतीमहरह: प्रेष्य कृत्वा सङ्केतनं क्वचित् ।
यां विप्रलभते प्रेयान्[7] विप्रलब्धेति तां विदु: ।। ३२ ।।†

यथा——

उत्तिष्ठ दूति यामो यामो यातस्तथापि नायात: ।

1 MD2 अथवा. 2 My कयाथ परस्त्रिया. 3 MD2 द्रुतम्. 4 My1 TR.शेषालीषु. 5 MD1 TR प्रचलति; My प्रचलित. 6 MD2 omits this. 7 MD2 कान्तो प्रियान्.

* NŚ. XXII. 200; Rud. Kāv. Al. p. 154 (supposed interpolation); ST. I. 135; DR. II. 39 (id); Kāv. An. VII. p. 420; SKĀ. V. 120a; ND. IV. 178a; PR. I. 46; R.Su. I. 128, 129; SD. III. 86; Al. S. IV. 39; RM. p. 145.

† NŚ. XXII. 204; Rud. Kāv. Al. XII. p. 154 (supposed interpolation); ST. I. 141; Kāv. An. VII. p. 420; SKĀ. V. 116; ND. IV. 176; PR. I. 47; R.Su. I. 148, 143; SD. III. 83; DR. II. 42; Al. S. IV. 38; RM. p. 133.

मिथ्याप्रलापशीले विश्वासः कुत्र धूर्तेऽस्मिन् ॥ (४१)

[1]इयं चिन्तालज्जाखेदवती ।

अथ खण्डिता—

ज्ञातेऽन्यासङ्गविकृते खण्डितेर्ष्याकषायिता ।*

यथा—

[2]तदवितथमवादीर्यन्मम त्वं प्रियेति
प्रियजनपरिभुक्तं यद् दुकूलं वसानः ।
मदधिवसतिमागाः कामिनां मण्डनश्री-
र्व्रजति हि सफलत्वं वल्लभालोकनेन ॥ (४२)

इयं [3]खेदाश्रुसंतापवती ।

अथ कलहान्तरिता—

कोपात् कान्तं पराणुद्य पश्चात्तापसमन्विता ।
[4]कलहान्तरिता नाम कलाविद्भिः [5]प्रकीर्तिता ॥ ३३ ॥

यथा—

निश्वासा वदनं दहन्ति हृदयं निर्मूलमुन्मूल्यते
निद्रा नैति न दृश्यते प्रियमुखं नक्तंदिवं [6]रुद्यते ।

1 MD2 omits this line. 2 My तदवितथमवार्यं यन्ममत्वं. 3 MD2 omits this line. 4 MD2 omits this line. 5 MD1 My प्रकीर्त्यते. 6 MD1 रूद्यते.

* NŚ. XXII. 203; Rud. Kāv. Al. XII. p. 155 (supposed interpolation); ST. I. 143; DR. II. 40; Kāv. An. VII. p. 419; SKĀ. V. 114; ND. IV. 177; PFR. I. 49; R.Su. I. 130, 131; SD. III. 75; Al. S. IV. 40; RM.p. 118.

अङ्गं शोषमुपैति पादपतितः प्रेयान् तथोपेक्षितः
सख्यः [1]कं गुणमाकलय्य दयिते मानं वयं
[2]कारिताः ।। (४३)

[3]इयं च खेदाश्रुसंतापवती ।*

अथ प्रोषितभर्तृका—

देशान्तरगते कान्ते खिन्ना प्रोषितभर्तृका ।†

यथा—

आ दृष्टिप्रसरात् प्रियस्य पदवीमुद्वीक्ष्य निर्विण्णया
विश्रान्तेषु[4] [5]पथिष्वहः[6]परिणतौ ध्वान्ते समुत्सर्पति ।
दत्त्वैकं[7] सशुचा गृहं प्रति पदं पान्थस्त्रियास्मिन् क्षणे
मा भूदागत इत्यमन्दवलितग्रीवं [8]पुनर्वीक्षिता ।। (४४)

[9]इयं विरहानुभाववती ।

[1] My किम्. [2] MD2 कारिताम्. [3] MD2 omits this line. [4] MD1 My निश्रान्तेषु. [5] MD1 परेष्वहः; TR पदष्वहः. [6] MD1 परिणता. [7] MD1 RT, My गत्वैवं. [8] MD1 My TR पुनर्वीक्षितम्; MD2 पुनर्वीक्षितः. [9] MD2 omits this line.

* NŚ. XXII. 202; Rud. Kāv. Al. XII. p. 154; (supposed interpolation); ST. I. 130; DR. II. 41; SKĀ. V. 115; Kāv. An. VII. p. 419; ND. IV. 177; PR. I. 53 (id); SD. III. 82; Al. S. IV. 38; RM. p. 125; R.Su. I. 132.

† NŚ. XXII. 205; Rud. Kāv. Al. XII. p. 155; (supposed interpolation); ST. I. 147; DR. II. 43; SKĀ. V. 119; ND. IV. 176a; Kāv. An. VII. p. 418; PR. I. p. 24 (id); R.Su. I. 123; (id); SD. III. 84; Al. S. IV. 39; RM. p. 108.

अथ अभिसारिका—

स्मरार्ताभिसरेत् कान्तं सारयेद् वाभिसारिका ।। ३४ ।।*

यथा—

उरसि निहितस्तारो हारः कृता जघने घने
कलकलवती काञ्ची पादौ रणन्मणिनूपुरौ ।
[1]प्रियमभिसरस्येवं मुग्धे त्वमाहतडिण्डिमा
यदि[2] किमधिकत्रासोत्कम्पा[3] दिशः समुदीक्षसे ।। (४५)

यथा[4] वा—

न[5] च मेऽवगच्छति यथा लघुतां
[6]करुणां यथा च कुरुते स मयि ।
निपुणं तथैनमुपगम्य[7] [8]वदे-
रभिदूति काचिदिति सन्दिदिशे ।। (४६)

इयं[9] च भीतिसंभ्रमादियुक्ता ।

अथासां [10]नायिकाद्यनुसन्धाने सहायाः—

दूती दासी सखी चैव धात्रेयी प्रातिवेशिनी ।

[1] My प्रियमभिसरत्येवं. [2] MD2 damaged at यदि किमपि. [3] MD1 My किमपि सत्रसोत्कम्पा. [4] MD2 यथा च. [5] All MSS. नीचमेवगच्छति. [6] My कडुणं. [7] My तथैनमभिगम्य; MD2 is damaged at तथैनमुप. [8] TR पदैः. [9] MD2 omits this line. [10] TR नायकाद्यनुसन्धाने.

* NŚ. XXII. 206; Rud. Kāv. Al. XII. p. 154; ST. I. 145; DR. II. 44; SKĀ. V. 119a; ND. IV. 179; Kāv. An. VII. p. 421; PR. I. p. 24; R.Su. I. 134; 135; SD. III. 76; Al. S. IV 40; RM. p. 171.

लिङ्गिनी शिल्पिनी स्वा च नेतृमित्रगुणान्विता:[1] ।।३५।।*

तदुक्तिर्यथा––

मानः कं[2] हृदये [3]निधाय सुचिरं रोमाञ्चिताङ्गी[4] मुहु-
जृम्भामन्थरतारकां सुललितापाङ्गां दधाना दृशम् ।
सुप्तेवालिखितेव [5]शून्यहृदये [6]रेखावशेषीकृता
[7]स्वात्मद्रोहिणि किं ह्रिया कथय मे गूढो निहन्ति
स्मरः ।। (४७)

अथ भावाः । तत्र स्थायी––

सजातीयैर्विजातीयैरतिरस्कृतमूर्तिमान् ।
यावद्रसं वर्तमानः स्थायी भाव उदाहृतः ।। ३६ ।।†

सजातीयैः नायिकान्तरदर्शनादिभिः । [8]विजातीयैः क्रोधादिभिः ।

ते च––

रतिर्हासश्च शोकश्च क्रोधोत्साहौ भयं तथा ।‡
जुगुप्साविस्मयशमाः स्थायिभावाः प्रकीर्तिताः ।। ३७ ।।

[1] TR गुणान्विता; MD2 is damaged at नेतृमित्र. [2] MD1 My, TR किं. [3] My विधाय. [4] MD1 My TR रोमाञ्चिताङ्ग. [5] MD2 शून्यहृदया. [6] लेखावशेषी भव . . .in DR. [7] स्यात्मद्रोहिणि . . . in DR. [8] MD2 omits this line.

* DR. II. 46; ST. II. 102; PR. I. 55; R.Su. I. 160, 161; SD. III. 128; Al. S. IV. 41.

† NŚ. VII. prose before V. 8; Kāv. An. II. p. 126; ND. III. p. 162; PR. IV. p. 155 (id); SD. III. p. 174; SKĀ. V. 19; R.Su. I. 104 (id).

‡ NŚ. VII. 8-26; VI. 17; Vāgbhaṭāl. V. 4; DR. IV. 44; Kāv. An. II. 18; ST. I. 10; PR. IV. p. 158; SD. III. 175; Al. S. III. 3.

रत्यादयः शृङ्गारादीनां यथाक्रमं स्थायिभावाः। तत्र रतिः शृङ्गारस्य स्थायी। सा च इच्छाविशेषः।

तथा[1] हि। इदं मे भूयादिति प्रार्थनमिच्छा। तथैवानुबद्धो भावः। स च द्विविधः। संभोगविषयस्तदितरविषयश्चेति ॥*

तत्रेतरविषयः प्रीतिरुच्यते। संभोगविषयस्तु रतिः[2] ॥ आनन्दात्मकत्वं रतेः कैश्चिदुक्तम्। तच्चिन्त्यम्। विप्रयोगादेरानन्दात्मकत्वायोगात्।

तत्र रतिर्यथा—

जगति जयिनस्ते ते भावा नवेन्दुकलादयः
प्रकृतिमधुराः सन्त्येवान्ये मनो मदयन्ति ये।
मम तु यदियं याता बाला[3] विलोचनचन्द्रिका
नयनविषयं जन्मन्येकः स एव महोत्सवः ॥ (४८)

विकृतिजन्मा [4]मनोविकारो हासः। यथा—

गोभिः क्रीडितवान् कृष्ण इति गोतुल्यबुद्धिषु।
स्निह्यत्यद्यापि सा लक्ष्मीरहो देवी पतिव्रता[5] ॥ (४९)†

[1] MD2 omits from तथा हि; upto तथैवानुबद्धो भावः. [2] MD2 रतिरिति. [3] लोके in Mal. Madh. [4] MD2 is damaged at नो. [5] MD1 प्रतिव्रता.

* SKĀ. V. 138; Kāv. An. II. p. 126; ND. III. p. 176; PR. IV. p. 163; SD. III. 186; R.Su. II. 106.

† SD. III. 214; ND. III. p. 176; SKĀ. V. 139a; PR. IV. p. 164 (id); R.Su. II. 122, 123; Kāv. An. II. p. 126.

अथ शोकः । परदुःखप्रहाणेच्छया तस्यात्मीयत्त्वापादनम् इष्टवियोगादिनात्मनि दुःखोद्रेको[1] वा शोकः ।*

यथा––

हृदयान्नापयातोऽसि दिक्षु सर्वासु [2]दृश्यसे ।
वत्स राम गतोऽसीति सन्तापेनानुमीयसे[3] ॥ (५०)

[अथ क्रोधः ।]

[4]परनिकारादिभिः प्रज्वलनं [5]क्रोधः ।

यथा––

चञ्चद्भुजभ्रमितचण्डगदाभिघात-
संचूर्णितोरुयुगलस्य सुयोधनस्य ।
स्त्यानावबद्धघनशोणितशोणपाणि-
[6]रुत्तंसयिष्यति कचांस्तव [7]देवि भीमः ॥ (५१)

अथोत्साहः । लोकोत्तरेषु कार्येषु स्थेयान् प्रयत्न उत्साहः ।

यथा––

अजित्वा सार्णवामुर्वीमनुद्धाय जगच्छुचम् ।
अदत्त्वा सर्वमर्थिभ्यः कथं [8]जीवेम ते वयम् ॥ (५२)

[1] MD1 MD2 My दुःखोद्रेकेण वा. [2] MD2 दृश्यते. [3] MD2 अनुमीयसि. [4] TR परिवकारादिभिः. [5] MD2 कोपः. [6] MD1 उत्तम्बयिष्यति. [7] MD1 देवी. [8] MD2 कथं जीवन्ति चिन्तनः.

* SKĀ. V. 139; ND. III. p. 176; Kāv. An. II. p. 126; PR. IV. p. 165 (id); R.Su. II. 140-142; SD. III. 223a; Al. S. III. 35.

अथ भयम्——

अनिष्टाशंसनं [1]भीती रौद्रसंदर्शनादिभिः ।*

यथा——

मन्त्रान्मृत्युजितो जपद्भिरसकृद् [2]ध्यायद्भिरिष्टान् सुरान्
शुष्यत्तालुभिराकुलाकुलपदैर्निर्वाग्भिरुत्कम्पिभिः ।
[3]अध्वन्यैरिह जीवितेशमहिषव्याधूम्रधूमाविलाः
लङ्घ्यन्ते करिमांसघस्मररणत्कौलेयकाः[4]
[5]पल्लयः ।। (५३)

अथ जुगुप्सा——

जुगुप्सा [6]गर्हणार्थानां दोषसंदर्शनादिभिः ।। ३८ ।।†

यथा——

ह्रासेऽस्थिसंदर्शनमक्षियुग्म-[7]
[8]मत्त्युज्ज्वलं तत्कलुषं वसायाः ।
स्तनौ तु पीनौ पिशितस्य पिण्डौ
स्थानान्तरे किं नरको न योषित् ।। (५४)

[1] MD2 भीतिः; MD1 भीति. [2] TR असकृत् ध्यायद्भिः. [3] MD1 My अध्वन्यैरिव. [4] MD1 TR कालेयकाः. [5] MD2 पल्लयाः. [6] MD2 is blank at गर्हणार्थानां. [7] MD2 is blank at मक्षियुग्म. [8] MD2 blank from मत्युज्वलं upto वसायाः.

* SKĀ. V. 141a; Kāv. An. II. p. 126; ND. III. p. 176; PR. IV. p. 167 (id); R.Su. II. 149-151; SD. III. 235.

† SKĀ. V. 141 (id); Kāv. An. II. p. 126: ND. III. p. 176; PR. IV. p. 167 (id); R.Su. II. 146-147.

अथ विस्मयः—

विस्मयश्चित्तविस्तारः पूर्वादृष्टविलोकनात् ।*

[यथा—]

दोर्दण्डाञ्चितचन्द्रशेखरधनुर्दण्डावभग्नोज्वल-[1]
ष्टङ्कारध्वनिरार्यबालचरितप्रस्तावनाडिण्डिमः ।
[2]द्राक्पर्याप्तकपालसंपुटमिलद्ब्रह्माण्डभाण्डोदर-
भ्राम्यत्पिण्डितचण्डिमा कथमहो [3]नाद्यापि
विश्राम्यति ।। (५५)

अथ शमः । शमो वैराग्यादिना निर्विकारचित्तत्वम् । यथा—†

अशीमहि वयं भिक्षामाशावासो वसीमहि ।
शयीमहि महीपृष्ठे कुर्वीमहि[4] किमीश्वरैः ।। (५६)

अथ विभावः—

ज्ञायमानतया तत्र विभावो रसपोषणात् ।। ३९ ।।‡

स च द्विविधः आलम्बनमुद्दीपनं चेति । तत्र यद्विषयो रसः

[1] TR बद्धोच्चल. [2] TR दृक्पर्याप्त. [3] MD2 is damaged at पि of नाद्यापि. [4] MD2 is damaged at हि of कुर्वीमहि.

* SKĀ. V. 142a; ND. III. p. 176; Kāv. An. II. p. 126; PR. IV. p. 168 (d); R.Su. II. 126-127.

† Kāv. An. II. p. 126; ND. III. p. 176; PR. IV. p. 168 (id); SD. III. 245.

‡ NŚ. VII. 4; DR. IV. 2; PR. IV. p. 158 (id); R.Su. I. 59, 60a; ND. III. p. 162; SD. III. 29; Al. S. III. 8.

तदालम्बनम् । शृङ्गारे [1]नायिकानायकौ रौद्रे वैरीत्यादि ।।*

तत्र शृङ्गारे आलम्बनं यथा——

अस्याः सर्गविधौ प्रजापतिरभूच्चन्द्रो नु [2]कान्तिप्रदः
शृङ्गारैकरसः स्वयं नु मदनो मासो नु पुष्पाकरः ।
वेदाभ्यासजडः कथं[3] नु विषयव्यावृत्तकौतूहलो
निर्मातुं प्रभवेन्मनोहरमिदं रूपं पुराणो मुनिः ।। (५७)

[अथ उद्दीपनम्——]

साक्षात् स्वप्नेऽथवा[4] चित्रे तज्ज्ञानं श्रवणेन वा ।
तदन्यच्च [5]रसे पोषकृदुद्दीपनमुच्यते ।। ४० ।।†

स चतुर्धा——

आलम्बनगुणश्चैव तच्चेष्टा तदलङ्कृतिः ।‡
[6]तटस्थाश्चेति विज्ञेयाश्चतुर्धोद्दीपनक्रमाः ।। ४१ ।।§

आलम्बनगुणो रूपयौवनलावण्यादिः ।||

तत्र रूपयौवने यथा——

[7]स्तनतटमतीव तुङ्गमित्यादि ।।

1 MD1 नायिकानायकौ; MD2 नायकानायिकौ. 2 MD1 कान्तप्रभः. 3 TR कथ स. 4 TR साक्षाच्चित्रेऽथवा स्वप्ने.. 5 MD2 रससंपोषविधिर्य. दीपनाविधम्. 6 MD2 तटस्थश्चैव विज्ञेयः चतुर्धोद्दीपनक्रमः. 7 TR स्तनतटमतीवेत्यादि.

* Al. S. III. 9; SD. III. 29; R.Su. I. 60, 61a; SD. III. 132a.

† ST. I. 92; Rud. Kāv. Al. XII. 31; SD. III. 131.

‡ *PR.* has wrongly traced this to *ST.*

§ PR. IV. p. 159 (id); R.Su. I. 167 (id); Sā. On. III. p. 132.

|| PR. IV. p. 159 (id); R.Su. I. 163 (id).

लावण्यं यथा——

सुन्दरी वा[1] न वेत्येव विवेकः कस्य[2] जायते ।
[3]प्रभामात्रं हि तरलं दृश्यते न [4]तदाश्रयः ॥ (५८)

चेष्टा द्वेधा——यौवनप्रभवो भावहावादिः । अपरस्तदनुभवश्चेति । तत्र द्वितीयो यथा——

[5]अत्रान्तरे किमपि वाग्विभवातिवृत्तं[6]
वैचित्र्यमुल्लसितविभ्रममायताक्ष्याः ।
तद्भूरिसात्त्विकविकारमपास्तधैर्य-
माचार्यकं विजयि [7]मान्मथमाविरासीत् ॥ (५९)

प्रथमस्तु प्रायेण स्त्रीष्वेव वर्ण्यते ॥

भावो हावश्च हेला च माधुर्यं धैर्यमित्यपि ।*
लीला विलासो विच्छित्तिर्विभ्रमः किलिकिञ्चितम् ॥४२॥

मोट्टायितं कुट्टमितं बिब्बोकं[8] ललितं तथा ।
कुतूहलं च चकितं [9]विहृतं हास इत्यपि ॥ ४३ ॥

[1] MD₂ पुमान्वा यदि वा रात्रिः. [2] केन in *KD*. [3] My प्रजामन्त्र, TR प्रजामात्रं. [4] TR न तु संश्रयः, My न तु संशयः. [5] All MSS. तत्रान्तरे MD₂ संश्रयः. [6] MD₁ वाग्विभवातिवृत्तः. [7] TR विजयमान्मथं. [8] MD₁ बिब्बोकलतिकं. [9] My विदृतं.

* NŚ. XXII. 6, 13, 13, 24; SKĀ. V. 40-42a; ND. IV. 180-181; DR. II. 48, 49; Kāv. An. VII. 34, 35; PR. IV. p. 187; SD. III. 90-92; Al. S. IV. 42 to 45; R.Su. I. 191, 199. 200.

तत्र रसविज्ञानं भावः ।* स एव हि[1] किञ्चिदुपलक्षितविकारो हावः ।† स एव सुव्यक्तविकारो हेला ।।‡

तत्र भावहावौ यथा—

दृष्टिं सालसतां बिभर्ति न शिशुक्रीडासु बद्धादरा
[2]कर्णौ [3]प्रेरयति प्रवर्तितसखीसंभोगवार्तास्वपि ।
पुंसामङ्कमपेतशङ्कमधुना नारोहति प्राग् यथा
बाला नूतनयौवनव्यतिकरावष्टभ्यमाना शनैः ।। (६०)

हेला यथा—

अलसवलितैः प्रेमार्द्रार्द्रै[4]र्मुहुर्मुकुलीकृतैः
क्षणमभिमुखैर्लज्जालोलैर्निमेषपराङ्मुखैः ।
हृदयनिहितं भावाकूतं वमद्भिरिवेक्षणैः
कथय सुकृती कोऽयं [5]मुग्धे त्वयाद्य विलोक्यते ।। (६१)

अभूषणेऽपि रम्यत्वं माधुर्यमिति गीयते ।§

[1] MD1 MD2 My omit हि. [2] श्रोत्रे is given in *DR.*
[3] प्रेषयति in *DR.* [4] MD1 TR प्रेमार्द्रैः. [5] My omits मुग्धे.

* NŚ. XXII. 7, 8; ND. IV. 102a; DR. II. 50; Kāv. An. VII. p. 423; *PR.* IV. 187 (id); R.Su. I. 192; SD. III. 93; Al. S. IV. 46.

† NŚ. XXII. 7, 10; ND. IV. 183; SKĀ. V. p. 534; Kāv. An. VII. p. 423; DR. II. 51; PR. IV. p. 188 (id); R.Su. I. 193; SD. III. 94; Al. S. IV. 46.

‡ NŚ. XXII. 7, 11; Kāv. An. VII. p. 424; ND. IV. 183a; SKĀ. V. p. 534; DR. II. 52; PR. IV. p. 187 (id); R.Su. I. 194; SD. III. 95; Al. S. IV. 47.

§ NŚ. XXII. 27; DR. II. 55; ND. IV. 198; Kāv. An. VII. 49; PR. IV. p. 188 (id); R.Su. I. 197; Al. S. IV. 49; SD. III. 97.

यथा––

सरसिजमनुविद्धं शैवलेनापि रम्यं
मलिनमपि हिमांशोर्लक्ष्म लक्ष्मीं तनोति ।
इयमधिकमनोज्ञा वल्कलेनापि तन्वी
किमिव हि मधुराणां मण्डनं नाकृतीनाम् ।। (६२)

शीलानुल्लङ्घनं धैर्यम् ।* यथा––

ज्वलतु गगने रात्रौ[1] रात्रावखण्डकलः [2]शशी
[3]दहतु मदनः किं वा मृत्योः[4] परेण विधास्यति ।
मम तु दयितः [5]श्लाघ्यस्तातो जनन्यमलान्वया
कुलममलिनं न [6]त्वेवायं जनो न च जीवितम् ।। (६३)

अथ [7]लीला ।

[8]प्रियानुकरणं लीला वाग्भिर्गत्याथ चेष्टितैः ।। ४४ ।।†

[1] TR omits रात्रौ. [2] In MD_2 1st पाद ends with अखण्डकलः and 2nd पाद starts with शशी. [3] MD_2 दहनतु. [4] My मृत्युः. [5] MD_2 स्तुतो जनन्यमलक्षयं. [6] My न त्वेवाहं. [7] MD_2 omits this line. [8] MD_2 प्रियानुकरणं वाग्भिः लीला गत्या च चेष्टितैः.

* NŚ. XXII. 28; ND. IV. 190a; Kāv. An. VII. 50; DR. II. 59; PR. IV. p. 189 (id); R.Su. I. 198; Al. S. IV. 50; SD. III. 98.

† NŚ. XXII. 14; DR. II. 60; SKĀ. V. 532; Kāv. An. VII. 36; ND. IV. 185a; PR. IV. p. 189 (id); R.Su. I. 200 (id); SD. III. 98; Al. S. IV. 51.

यथा—

एषा चेष्टानुकारेण [1]तथानुकुरुते प्रियम् ।
मुक्त्वासूयां सपत्न्यापि वीक्ष्यते सस्पृहं यथा ।। (६४)

अथ[2] विच्छित्तिः ।

स्तोकभूषणयोगेन [3]विच्छित्तिरतिरम्यता ।
भूषणानादरो वापि विच्छित्तिरिति केचन ।। ४५ ।।*

यथा—

अङ्गानि चन्दनरजःपरिधूसराणि
ताम्बूलरागसुभगोऽधरपल्लवश्च ।
अच्छाञ्जने च नयने वसनं तनीयः
कान्तासु भूषणमिदं विभवस्तु शेषः ।। (६५)

अथ विलासः ।

तात्कालिको विकारः स्याद् दयितालोकनादिषु ।† ‡

[1] My यथा न कुरुते प्रियम्. [2] MD2 omits this line. [3] TR विच्छित्तेरपि; MD1 My विच्छित्तिरपि; MD2 विच्छित्तिरिति गम्यता.

* NŚ. XXII. 16; ND. IV. 184; SKĀ. V. p. 532; Kāv. An. VII. 38; DR. II. 62; PR. IV. p. 190 (id); R.Su. I. 202 (id); Al. S. IV. 52; SD. III. 100a.

† Vāsudeva has wrongly traced this definition to Bharata's *NŚ* in his commentary on *Karpūramañjarī* of Rājaśekhara.

‡ NŚ. XXII. 15; DR. II. 61; SKĀ. V. p. 532; ND. IV. 184a; Kāv. An. VII. 37; PR. IV. p. 189 (id); R.Su. I. 201; SD. III. 99; Al. S. IV. 51.

यथा—

अत्रान्तरे किमपीत्यादि ॥

[1]अथ विभ्रमः ।

विभ्रमस्त्वरया काले भूषास्थानविपर्ययः ॥ ४६ ॥*

यथा—

अभ्युत्थिते[2] शशिनि पेशलकान्तदूती-[3]
संलापसंवलितलोचनमानसाभिः ।
अग्राहि[4] मण्डनविधिर्विपरीतभूषा-
विन्यासहासितसखीजनमण्डनाभिः[5] ॥ (६६)

[6]अथ किलिकिञ्चितम् ।

क्रोधाश्रुहर्षभीत्यादेः सङ्करः किलिकिञ्चितम् ।

यथा—

पाणिपल्लवविधूनन[7]मन्तः-
सीत्कृतानि [8]नयनार्धनिमेषाः ।

[1] MD2 omits this line. [2] TR अभ्युद्यते. [3] MD1 MD2 पेशलकान्तिदूति; My पेशलकान्तिदूती. [4] MD1 TR My अग्रं हि. [5] MD1 MD2 TR ससीजनमङ्गनाभिः. [6] MD2 omits this line. [7] MD2 is damaged at नन. [8] My नयनार्थं.

* NŚ. XXII. 17; DR. II. 63 (id); SKĀ. V. p. 532; ND. IV. 183; Kāv. An. VII. 40; PR. IV. p. 190 (id); R.Su. I. 203 (id); SD. IV. 104.

† NŚ. XXII. 18. DR. II. 64(id); SKĀ. V. p. 533; ND. IV. 188a; Kāv. An. VII. 41; PR. IV. 190 (id); R.Su. I. 204; SD. III. 101; Al. S. IV. 53.

योषितां रहसि गद्गदवाचा-
मस्त्रतामुपययुर्मदनस्य ॥ (६७)

अथ मोट्टायितम् ।

मोट्टयितं च तद्भावसूचनेष्टकथादिषु[1] ॥ ४७ ॥*

यथा——

चित्रवर्तिन्यपि नृपे तथावेशितचेतना[2] ।
व्रीडाविनमितं चक्रे मुखेन्दुं [3]विवशैव सा ॥ (६८)

यथा वा——

[4]स्मरदवथुनिमित्तं गूढमुन्नेतुमस्याः
सुभग तव कथायां प्रस्तुतायां सखीभिः ।
वदति विनतपृष्टोदस्त[5]पीनस्तनाग्रा
[6]नवपुलकितबाहुर्जृम्भितैः स्वाङ्गभङ्गैः ॥ (६९)

अथ कुट्टमितम् ।

रत्यादौ प्रियमर्देऽपि सुखबुद्धिर्निरङ्कुशा ।†

[1] MD2 कथादिषु च ।. [2] MD2 चेतसी. [3] MD2 विषेचना. [4] MD2 स्मर इव गुनिर्मितम्. [5] MD1 My पीनस्तना सा; TR. पीनस्तनासौ. [6] MD2 तव वलयितपादं साङ्गभङ्गैः जृम्भितैः.

* DR. II. 65 (id); NŚ. XXII. 19; SKĀ. V. p. 533; ND. IV. 187; Kāv. An. VII. 42; PR. IV. p. 191 (id); R.Su. I. 204; SD. III. 102; Al. S. IV. 54.

† NŚ. XXII. 20; DR. II. 66; SKĀ. V. p. 533; ND. IV. 187a; Kāv. An. VII. 43; PR. IV. p. 191; R.Su. I. 205; SD. III. 103; Al. S. IV. 54.

[1]अथवा—

पीडनादौ सुखे दुःखवदुपचारः [2]कुट्टमितम् ।। ४८ ।।

यथा—

दष्टमुक्तमधरोष्ठमम्बिका
वेदनाविधुतपाणिपल्लवा ।
शीतलेन निरवर्तयत् क्षणं
मौलिचन्द्रशकलेन शूलिनः ।। (७०)

इदमाद्यम्[3] । द्वितीयं स्पष्टम् ।।

अथ बिब्बोकः ।

गर्वाभिमानादिष्टेऽपि बिब्बोकोऽनादरक्रिया ।*

[4]यथा—

यासां सत्यपि सद्गुणानुसरणे[5] दोषानुवृत्तिः परा[6]
याः[7] प्राणान् परमर्पयन्ति न पुनः संपूर्णदृष्टिं प्रिये ।
अत्यन्ताभिमतेऽपि वस्तुनि विधिर्यासां निषेधात्मक-
स्तास्त्रैलोक्यविलक्षणप्रकृतयो वामाः प्रसीदन्तु
वः ।। (७१)

[1] MD1 अथ. [2] MD2 कुट्टिमतं द्वितीयं यथा— [3] MD1 TR आद्यं द्वितीयं स्पष्टम्; MD2 आद्यं स्पष्टम्. [4] MD2 omits this line. [5] MD1 TR My सद्गुणानुचरणे. [6] MD2 परायाः. [7] MD2 omits this line.

* NŚ. XXII. 21; DR. II. 67 (id); SKĀ. V. p. 533; ND. IV. 185; Kāv. An. VII. 39; PR. IV. p. 192; R.Su. I. 205; SD. II. 100; Al. S. IV. 55.

अथ[1] ललितम् ।

सुकुमाराङ्गविन्यासो मसृणं ललितं भवेत् ।। ४९ ।।*

यथा—

सभ्रूभङ्गं करकिसलयानर्तितै [वर्तनै] रालपन्ती
सा पश्यन्ती ललितललितं लोचनस्याञ्चलेन ।
विन्यस्यन्ती चरणकमले लीलया स्वैर[यातै] पातै-
र्निःसङ्गीतं प्रथमवयसा नर्तिता पङ्कजाक्षी ।। (७२)

अथ[2] कुतूहलम् ।

कुतूहलं रम्यदृष्टौ चापलं परिकीर्तितम् ।।†

यथा—

प्रसाधि[3]कालम्बितमग्रपाद-
माक्षिप्य काचिद् द्रवरागमेव ।
उत्सृष्टलीलागतिरा गवाक्षा-
दलक्तकाङ्कां पदवीं ततान ।। (७३)

अथ चकितम् ।

चकितं भयसंभ्रमः ।। ५० ।।‡

[1] MD1 MD2 omit this line. [2] MD1 MD2 TR omit this line. [3] MD1 प्रसादि.

* NŚ. XXII. 22; DR. II. 68 (id); SKĀ. V. p. 533; ND. IV. 186; Kāv. An. VII. 44; PR. IV. p. 192 (id); R.Su. I. 206; SD. III. 105 (id); Al. S. IV. 55 (id).

† PR. IV. p. 193 (id); SD. III. 109; SKĀ. V. p. 536.

‡ PR. IV. p. 193 (id); SD. III. 110; SKĀ. V. p. 537.

[1]यथा——

त्रस्यन्ती चलशफरीविघट्टितोरू-
वामोरूरतिशयमाप विभ्रमस्य ।
[2]क्षुभ्यन्ति प्रसभमहो! विनापि हेतो-
[3]र्लीलाभिः किमु[4] सति कारणे रमण्यः ।। (७४)

अथ विहृतम्[5] ।

प्राप्तकालं[6] च यद्[7] ब्रूयात् कुर्याद्वा[8] विहृतं हि तत् ।।*

यथा——

पत्युः शिरश्चन्द्रकलामनेन[9]
स्पृशेति सख्या परिहासपूर्वम् ।
सा रञ्जयित्वा [10]चरणौ कृताशी-
र्माल्येन तां निर्वचनं जघान ।। (७५)

अथ हसितम् ।

आकस्मिकं तु हसितं हसितं न [11]विकारजम् ।। ५१ ।।†

[1] MD₂ omits this. [2] MD₁ TR क्षुभ्यन्ती. [3] MD₂ omits लीलाभिः. [4] My omits किमु. [5] My विहृतं. [6] MD₂ is damaged at ल and य. [7] All MSS. यद्भूयात्. [8] MD₂ कुर्याद्वापि. [9] MD₁ My TR चन्द्रकलाभिरामं. [10] TR चरणैः. [11] MD₁ MD₂ TR नाविकारजम्.

* NŚ. XXII. 23; DR. II. 69; SKĀ. V. p. 533; ND. IV. 166a; Kāv. An. VII. 46; PR. IV. p. 193; R.Su. I. 207; SD. III. 106; Al. S. IV. 56.

† PR. IV. p. 194; SD. III. 109.

यथा—

अकस्मादेव तन्वङ्गी जहास यदियं पुनः ।
नूनं [1]प्रसूनबाणोऽस्यां स्वाराज्यमधितिष्ठति ।। (७६)

अथालङ्कृतिः ।

माल्यं वस्त्रं भूषणं च मदश्चन्दनधूपने ।
स्नानं संभोगचिह्नं च पत्रभङ्गक्रियादयः ।। ५२ ।।*

एते च कविप्रसिद्धत्वान्नोक्ताः ।।

अथ तटस्थाः ।

चन्द्रोदयो घनध्वानः कोकिलारणितं मधु ।
वनानि वाप्यः कर्पूरगीतभृङ्गरवादयः ।। ५३ ।।†

केलीगृहश्च ऋतवः स्रक्चन्दनविले[2]पने ।
गीतशीताम्बुताम्बूलदूतीसंल्लापनादयः ।। ५४ ।।

एतेऽपि[3] कविप्रसिद्धत्त्वान्नोक्ताः ।।

अथा[4]नुभावाः ।

[1] MD1 MD2 TR प्रसवबाणस्य; My प्रसूनबाणस्य. [2] My चन्दन-विलोकने. [3] MD2 omits this line. [4] MD1 अथानाभावः.

* PR. IV. p. 159; R.Su. I. 186; SKĀ. V. p. 527. 528; Sā. Cin. III. p. 18.

† PR. IV. p. 159; R.Su. I. 187; SKĀ. V. 528, 529; Sā. Cin. III. p. 18.

रसतां गच्छति स्थास्नौ[1] कार्यं यदुपलक्ष्यते ।
अनुभावः स विज्ञेयो भावसंस्थानसूचकः ।। ५५ ।।*

तत्र नाट्यविदामियं रीतिः[2] । विभावपरिपुष्टे स्थायिनि रत्यादिके वारिधिस्थानीयचेतोविकाररूपा निर्वेदादयः कल्लोलस्थानीया जायन्ते । ते च व्यभिचारिभावा इत्युच्यन्ते । तेषामपि चेतोविकारतया साक्षाद् दुरधिगमत्वेन सूचका ये वागारम्भकटाक्षविक्षेपादयस्ते निर्वेदादिकमनुभवन्ति [अनुभावयन्ति] ज्ञापयन्तीति वा अनुभावाः । एतच्चाभिनयप्रधानत्वादपि तेषां युक्तम् । रसनिरूपणमात्रपरास्तु लौकिकाः स्थायिनमनुभवन्ति । दृष्टिविकारादिभि[3]रनुमिताननुभवन्तीति निर्वेदादीनप्यनुभावानाहुः[4] । एवं च नाम्नि[5] विप्रतिपत्तिमात्रमिति [6]नातिनिर्बन्धः क्रियते ।।

तत्र [7]अनुभावाः ।

भ्रूताराद‍ृग्विकारश्च मुखरागौष्ठकम्पने[8] ।
हस्तपादविकाराश्च वागाद्याश्चाङ्गविक्रियाः ।। ५६ ।।

एते निर्वेदादिनिरूपणावसर एव तत्र ज्ञापकत्वेन प्रपञ्च्यन्ते । तथानुभावत्वेऽपि[9] रोमाञ्चादयः सत्त्वसमुत्पन्नतया सात्त्विका इति

1 TR स्थाय्यौ. 2 MD1 TR रतिः. 3 MD1 My TR अनुमिताः तान्. 4 MD1 अनुभवानाहुः. 5 My न नाम्नि नं विनिर्बन्धः. 6 MD1 नाविनिर्बन्धः. 7 MD1 अनुभवाः. 8 MD1 रागोष्टकम्पने. 9 All MSS. अनुभवत्वेऽपि.

* NŚ. VII. 5; R.Su. I. 190, 191; ND. III. p. 186; Al. S. IV. 10, 11; PR. IV. p. 159; SD. III. 132.

पृथगुच्यन्ते ।।*

स्तम्भप्रलयरोमाञ्चाः स्वेदो [1]वैवर्ण्यवेपथू ।†
अश्रुवैस्वर्यमित्यष्टौ सात्त्विकाः परिकीर्तिताः ।। ५७ ।।

[2]अथ स्तम्भः ।

स्तम्भः स्यान्निष्क्रियाङ्गत्वं [3]भयरागादिसंभवम् ।‡

यथा—

अधीराक्ष्याः कटाक्षा वः श्रेयः पुष्णन्तु जिष्णवः ।
युवानस्तत्र तत्रासन् यत्पाते कीलीता इव ।। (७७)

अथ प्रलयः ।

प्रलयो रागदुःखादेरिन्द्रियास्तमयो मतः ।। ५८ ।।§

यथा—

प्रेमार्द्राः प्रणयस्पृशः परिचयादुद्गाढरागोदयाः
तास्ता मुग्धदृशो निसर्गमधुराश्चेष्टा भवेयुर्मयि ।

[1] MD1 वेपधूः. [2] My अथ संभ्रमः. [3] TR भयरोगादिसंभवः.

* DR. IV. 6; NŚ. VII. prose after V. 91; SKĀ. V. p. 498; ND. III. p. 186; Kāv. An. II. p. 144; 145, PR. IV. p. 159; R.Su. II. 298; SD. III. 134, 135a.

† DR. IV. 7; ST. I. 15; SKĀ. V. 15; ND. III. 147; Kāv. An. II. p. 144; PR. IV. p. 160 (id); SD. III. 135, 136a; R.Su. I. 301, 302a; Al. S. III. 12; RM. p. 232.

‡ SKĀ. V. 142; Kāv. An. II. p. 145; ND. III. p. 148; PR. IV. p. 171; R.Su. I. 302; SD. III. 136.

§ DR. IV. 7; SKĀ. V. 145; ND. III. 150; PR. IV. p. 171; R.Su. I. 311; Kāv. An. II. p. 146; SD. III. 139.

यास्वन्तःकरणस्य बाह्यकरणव्यापाररोधी क्षणा-
दाशंसापरिकल्पितास्वपि भवत्यानन्दसान्द्रो
लयः ॥ (७८)

अथ रोमाञ्चः ।

भयरागादिसंभूतो रोमाञ्चो रोमविक्रिया ॥*

यथा—

किमिदं तव तन्वङ्गि कदम्बकुसुमोपमम् ।
अङ्गमाबद्धरोमाञ्चपर्यायेण निरन्तरम् ॥ (७९)

अथ स्वेदः ।

वपुर्जलोद्गमो स्वेदो रतिघर्मश्रमादिभिः ॥ ५९ ॥†

यथा—

कान्तानां कृतपुलकः [1]स्तनान्तराले
वक्त्रेषु च्युततिलकेषु मौक्तिकाभः ।
संपेदे श्रमसलिलोद्गमोऽपि[2] भूषा
रम्याणां विकृतिरपि श्रियं तनोति ॥ (८०)

अथ [3]वैवर्ण्यम् ।

[1] MD1 TR स्तनाङ्गरागे. [2] MD1 omits अवग्रह. [3] My विवर्णत्वम्.

* ND. III. 149a; SKĀ. V. 143a; Kāv. An. II. p. 146; PR. IV. p. 172; SD. III. 137; R.Su. I. 305.

† ND. III. 151a; SKĀ. V. 143 (id); Kāv. An. II. p. 146; PR. IV. p. 172; SD. III. 137 (id).

विषादमदरोषादेर्वर्णान्यत्वं विवर्णता ॥*

यथा—

परिमृदितमृणा[1]लीम्लानमङ्गं प्रवृत्तिः
कथमपि परिवारप्रार्थनाभिः क्रियासु ।
कलयति हि हिमांशोर्निष्कलङ्कस्य लक्ष्मी-
मभिनवकरिदन्तच्छेदकान्तः कपोलः ॥ (८१)

अथ वेपथुः ।

रागरोषभयादिभ्यः कम्पो गात्रस्य वेपथुः ॥ ६० ॥†

यथा—

मा गर्वमुद्वह कपोलतले चकास्ति[2]
कान्तस्वहस्तलिखिता मम मञ्जरीति ।
अद्यापि किं न सखि भाजनमीदृशानां
वैरी न चेद्भवति वेपथुरन्तरायः ॥ (८२)

अथाश्रु ।

अश्रु नेत्रोद्भवं वारि दुःखशोकप्रहर्षजम् ॥‡

[1] MD1 परिमृदितमृणाल. [2] MD1 My चकास्ते.

* ND. III. 151; SKĀ. V. 144 (id); Kāv. An. II. p. 146; PR. IV. p. 172 (id); R.Su. I. 308; SD. III. 139 (id).

† ND. III. 148a; SKĀ. V. 144a; Kāv. An. II. p. 146; PR. IV. p. 172 (id); R.Su. I. 307; SD. III. 138.

‡ ND. III. 150a; SKĀ. V. 145a; Kāv. An. II. p. 14-; PR. IV. p. 173 (id); R.Su. I. 309; SD. III. 139 (id).

यथा—

एतस्मिन्मदकलमल्लिकाक्षपक्ष-
व्याधूतस्फुरदुरुदण्डपुण्डरीकाः ।
बाष्पाम्भः[1]परिपतनोद्गमान्तराले
संदृष्टाः कुवलयिनो मया [2]विभागाः ।। (८३)

अथ वैस्वर्यम् ।

[3]गद्गदं विस्वरत्वं च वैस्वर्यं प्रमदादिभिः ।। ६१ ।।*

यथा—

उन्मादिकोकिलकलक्वणितोज्वलानि
संवाद्यमानकुररीगणकूजितानि ।
संभ्रान्तगद्गदविभिन्नमृदुस्वराणि
चेतो हरन्ति वचनानि सरोरुहाक्ष्याः ।। (८४)

एतेषां सात्त्विकत्वं सत्त्वपरिणतेऽन्तःकरणे जायमानत्वात् । तथा हि । त्रिधा चित्तपरिणतिः, सात्विकी राजसी तामसी चेति ।। तल्लक्षणं तु—

सत्वं लघुप्रकाशकमिष्टमुपष्टम्भकं[4] चलं च रजः ।
गुरुवरणकमेव[5] तमः [6]प्रदीपवच्चार्थतो वृत्तिः ।। ६२ ।।†

[1] MD1 परिपतनोद्गमोतराले. [2] My वनान्तरालाः. [3] My omits this line. [4] MD1 अवष्टम्भकं. [5] MD1 गुरुवरणमेव. [6] MD1 omits प्रदीपवच्चार्थतो वृत्तिः.

* ND. III. 149; SKĀ. V. 143a; Kāv. An. II. p. 146; PR. IV. p. 173; SD. III. 138; R.Su. I. 306.

† Quoted from सांख्यतत्त्वकारिका. XIII. 13.

[1]लघुतया प्रकाशकतया च अनुकूलावस्थानादन्तःकरणात् तेषां जन्म, न च विषये सा कथं सात्त्विकादिप्रवृत्तिरिति वाच्यम् । सर्वस्य जगतः सुखदुःख[2]मोहादिसत्त्वेन तद्विद्भिरभ्युपगमात् ॥

अथ व्यभिचारिणः ॥

निर्वेदो ग्लानिशङ्के च श्रमोऽथ जडता धृतिः ।
हर्षदैन्योग्रचिन्ताश्च त्रासेर्ष्यामर्षगर्विताः ॥ ६३ ॥
स्मृतिश्च मरणं चैव मदः स्वप्नोऽथ तन्द्रितम् ।
अवबोधस्तथा व्रीडा मोहोऽपस्मार [3]एव च ॥ ६४ ॥*
मतिस्तथालसत्वं चावेगस्तर्कोऽवहित्थकः ।
व्याध्युन्मादविषादाश्च[4] औत्सुक्यं चापलं तथा ॥ ६५ ॥

अथ निर्वेदः ।

तत्त्वज्ञानापदीर्ष्यादेर्निर्वेदो[5] निष्फलत्वधीः ।
तत्र चिन्ताश्रुनिश्वासवैवर्ण्योच्छ्वासदीनता ॥ ६६ ॥†

तत्र तत्त्वज्ञानाद् यथा——

प्राप्ताः श्रियः सकलकामदुघास्ततः किं
न्यस्तं पदं शिरसि विद्विषतां ततः किम् ।

[1] My omits लघुतया प्रकाशतया च. [2] MD1 My मोहादिकत्वेन.
[3] MD1 एव वा. [4] My विषादश्च. [5] MD1 omits निर्वेद.

* NŚ. VI. 18-21; ST. I. 11-14; DR. IV. 9; ND. III. 127-129; SKĀ. V. 16, 17, 18; Kāv. An. II. 19; PR. IV. p. 161; R.Su. II. 4, 6, 6; SD. III. 141.

† NŚ. VII. prose and verse 27-29; DR. IV. 10 (id); ND. III. 130a; Kāv. An. II. 48; SKĀ. V. 161a; PR. IV. p. 113 (id); R.Su. II. 7; SD. III. 142 (id).

संमानिता:[1] प्रणयिनो विभवैस्तत: किं
कल्पस्थितं तनुभृतां तनुभिस्तत: किम् ।। (८५)

आपदो यथा--

अपहारय[2] घनसारं
कुरु हारं दूर एव किं कमलै: ।
अलमलमालि ! मृणालै-
रिति वदति दिवानिशं बाला ।। (८६)

ईर्ष्याजातो यथा--

न्यक्कारो ह्ययमेव मे यदरयस्तत्राप्यसौ तापस:
सोऽप्यत्रैव निहन्ति राक्षसभटान् जीवत्यहो रावण: ।
[3]धिग्धिक्छक्रजितं प्रबोधितवता किं कुम्भकर्णेन वा
स्वर्गग्रामटि[4]काविलुण्ठनवृथोच्छूनै: किमेभि-
र्भुजै: ।। (८७)

अयं [5]च सर्वरससाधारणोऽपि वीररौद्रयो: प्रायिक: ।।

अथ ग्लानि: ।

बलस्यापचयो ग्लानिराधिव्याधिप्रकर्षभू: ।
वैवर्ण्यकम्पानुत्साहक्षामाङ्गावनमादिकृत् ।। ६७ ।।*

1 MD1 सन्मानिता:. 2 My अपसारय. 3 MD1 धिग्धिछक्रजिता; My धिक् धिक् शक्रजितं. 4 All MSS. स्वर्गग्रामकुटी. 5 My omits च.

* NŚ. VII prose and V. 30-31; ND. III. 130; DR. IV. 11. SKĀ. V. 159a; Käv. An. II. 39; R.Su. II. 12, 13; SD. III. 170; PR. IV. p. 174.

यथा——

किसलयमिव मुग्धं बन्धनाद् विप्रलूनं
हृदयकुसुमशोषी दारुणो दीर्घशोकः ।
ग्लपयति परिपाण्डु क्षाममस्याः शरीरं
शरदिज[1] इव घर्मः केतकीगर्भपत्रम् ॥ (८८)

अथ शङ्का ।

अनिष्टाभ्यागमोत्प्रेक्षां शङ्कामाचक्षते बुधाः ।
कम्पशोषादि वीक्षादि[2] तत्र वर्णस्वरान्यता ॥ ६८ ॥*

यथा——

ह्रिया[3] सर्वस्यासौ[4] [5]हरति विदितास्मीति वदनं
द्वयोर्दृष्ट्वालापं कलयति कथामात्मविषयाम् ।
सखीषु स्मेरासु प्रकटयति वैलक्ष्यमधिकं
प्रिया प्रायेणास्ते हृदयनिहितातङ्कविधुरा ॥ (८९)

अथ श्रमः ।

श्रमः खेदोऽध्वरत्यादेः स्वेदोऽस्मिन्मर्दनादयः[6] ॥६९॥†

[1] All MSS. शरदि गज इव. [2] MD1 विक्षादि. [3] MD1 प्रिया. [4] My सर्वस्याधो. [5] My नयति. [6] MD1 मदनादयः.

* NŚ. VII. prose and verse 32-34; DR. IV. 12; ND. III. 131; SKĀ. V. 158a (id); Kāv. An. 32; PR. IV. p. 174 (id); SD. III. 161; R.Su. II. 26-28.

† NŚ. VII. prose and verse. 12-46; DR. IV. 13 (id); ND. III. 133a; SKĀ. V. 160; Kāv. An. II. 41; PR. IV. p. 176 (id); R.Su. II. 14, 15; SD. III. 146.

तत्र रतितो यथा--

प्राप्य मन्मथरसादतिभूमिं
दुर्वहस्तनभराः सुरतस्य ।
शश्रमुः श्रमजलार्द्र[1]ललाट-
श्लिष्टकेशमसितायतकेश्यः ॥ (६०)

अथ जडता ।

अप्रतिपत्तिर्जडता स्यादिष्टानिष्ट[2]वस्तुविज्ञानात् ।
अनिमेषनयनवीक्षणतूष्णींभावादयस्तत्र ॥ ७० ॥*

यथा--

[3]शिथिलशिथिलं न्यस्य स्वीयं धनुःशिखरे शिरो
नयनसलिलैः कुर्वन् मौर्वीलतामपरामिव ।
अहह विरलं श्रुत्वा श्रुत्वा घनस्तनितध्वनिं
किमपि किमपि ध्यायन् ध्यायन् न याति न
तिष्ठति ॥ (६१)

अथ धृतिः ।

धृतिश्चित्तस्य नैस्पृह्यं ज्ञानाभीष्टागमादिभिः ॥†

[1] MD_1 TR ललाटे. [2] MSS. दर्शनस्पर्शनादिभिः. [3] TR शिधिलशिधिलं.

* NŚ. VII. prose and verse 65; DR. IV. 15 (id); ND. III. 145a; SKĀ. V. 161b; Kāv. An. II. 24; PR. IV. p. 180; R.Su. II. 62-63; SD. III. 148 (id).

† NŚ. VII prose and verse 55, 56; DR. IV. 14; ND. III. 136; SKĀ. V. 151a; Kāv. An. II. 20; PR. IV. p. 178 (id); R.Su. II. 74; SD. III. 168.

तत्र ज्ञानाद् यथा—

वयमिह परितुष्टा वल्कलैस्त्वं दुकूलैः
सम इह परितोषो निर्विशेषो विशेषः ।
स तु भवतु दरिद्रो यस्य तृष्णा विशाला
मनसि च परितुष्टे कोऽर्थवान् को दरिद्रः ॥ (६२)

इष्टाभिगमाद् यथा—

पादास्त एव शशिनः सुखयन्ति गात्रं
बाणास्त एव मदनस्य मनोनुकूलाः ।
संरम्भरूक्षमिव सुन्दरि यद्यदासीत्
त्वत्सङ्गमेन मम तत्तदिहोपनीतम् ॥ (६३)

अथ हर्षः ।

प्रसक्तिरुत्सवादिभ्यो हर्षाश्रुस्वेदगद्गदाः ॥ ७१ ॥*

यथा—

जातस्य ते पितुरपीन्द्रजितोऽपि हन्तु-
र्वत्सस्य वत्स कति नाम दिनान्यमूनि ।
तस्याप्यपत्यमनुतिष्ठति[1] वीरधर्मान्
दिष्ट्या गतं दशरथस्य कुलं प्रतिष्ठाम् ॥ (६४)

[1] MD1 अनुतिष्टसि.

* NŚ. VII. prose and verse 60, 61; DR. IV. 16 (id); ND. III. 140a; SKĀ. V. 151a; Kāv. An. II. 35; PR. IV. p. 178 (id); R.Su. II. 76, 77; SD. III. 165.

अथ दैन्यम् ।

सत्त्वत्यागादनौजस्त्वं[1] दैन्यं [2]कार्पण्यसंभवम् ।। ७२ ।।*

यथा——

अस्मान् साधु विचिन्त्य संयमधनानुच्चैःकुलं चात्मन-
स्त्वय्यस्याः कथमप्यबान्धवकृतां [3]स्नेहप्रवृत्तिं च ताम् ।
सामान्यप्रतिपत्तिपूर्वकमियं दारेषु दृश्या त्वया
भाग्याधीनमतः परं न खलु तद् वाच्यं वधू-
बन्धुभिः ।। (६५)

अथोग्रः ।

दृष्टेऽपराधे दौर्मुख्यं शौर्यं चण्डत्वमुग्रता ।
तत्र स्वेदः शिरःकम्पस्तर्जनं ताडनादयः ।। ७३ ।।†

यथा——

यो यः शस्त्रं बिभर्ति स्वभुजगुरुमदः पाण्डवीनां चमूनां[4]
यो यः पाञ्चालगोत्रे शिशुराधिकवया गर्भशय्यां
गतो वा ।

[1] My त्यागादनैजस्त्वं. [2] All MSS. कार्पण्यजातिकृत्. [3] MD1 स्नेहानुवृत्ति. [4] TR चमूनं.

* NŚ. VII. prose and verse 48; DR. IV. 17; ND. III. 141; SKĀ. V. 156; Kāv. An, II. 40; PR. IV. p. 176; R.Su. II. 11; SD. III. 145.

† NŚ. VII. prose and verse. 71. DR. IV. 18; SKĀ. V. 157a; ND. III. 139; Kāv. An, II. 37; PR. IV. p. 184; R.Su. II. 81, 82; SD. III. 149.

योे यस्तत्कर्मसाक्षी चरति मयि रणे यश्च [1]यश्च प्रतीपः
क्रोधान्धस्तस्य तस्य स्वयमिह जगतामन्तकस्यान्त-
कोऽहम् ।। (६६)

अथ चिन्ता ।

ध्यानं चिन्ता हितानाप्तौ शून्यताश्वासतापकृत् ।।*

यथा—

अस्तमितविषयसङ्गा मुकुलितनयनोत्पला मुहुः श्वसिता ।
ध्यायति किमत्यलक्ष्यं बाला योगाभियुक्तेव ।। (६७)

अथ त्रासः ।

त्रासश्चित्तस्य विक्षोभ आकस्मिकभयादिभिः ।। ७४ ।।†

यथा—

कल्याणदायि भवतोऽस्तु[2] पिनाकपाणेः
पाणिग्रहे भुजगकङ्कणभीषितायाः[3] ।
संभ्रान्तदृष्टि [4]सहसैव नमः शिवाये-
त्यर्धोक्तिलज्जितमिदं मुखमम्बिकायाः ।। (६८)

[1] MD_1 TR यश्च कश्च. [2] MD_1 भवतेऽस्तु. [3] My भीषिताङ्गाः.
[4] MD_1 सहसेव.

* NŚ. VII. prose and verse 49; DR. IV. 19 (id); SKĀ. V. 148; ND. III. 133; Kāv. An. II. 44; PR. IV. p. 177; R.Su. II. 71; SD. III. 171 (id).

† NŚ. VII. prose and verse 89; DR. IV. 20; SKĀ. V. 157; ND. III. 142; Kāv. An. II. 46; PR. IV. p. 186 (id); R.Su. II. 30; SD. III. 164.

अथेर्ष्या ।

परोत्कर्षाक्षमेर्ष्या स्याद् दौर्जन्यान्मन्युतोऽपि वा ।* †

यथा—

[1]वृद्धास्ते न विचारणीयचरितास्तिष्ठन्तु हुं वर्तता
सुन्दस्त्रीदमनेऽप्यकुण्ठयशसो लोके महान्तश्च ते ।
यानि [2]त्रीण्यकुतोमुखान्यपि पदान्यासन् खरायोधने
यद्वा कौशलमिन्द्रसूनुदमने तत्राप्यभिज्ञो जनः ।। (९९)

अथामर्षः ।

क्रोधः कृतापराधेषु[3] स्थिरोऽमर्ष इतीर्यते ।। ७५ ।।‡

यथा—

लाक्षागृहानलविषान्नसभाप्रवेशैः
प्राणेषु वित्तनिचयेषु च नः प्रहृत्य ।
आकृष्टपाण्डववधूपरिधानकेशाः
स्वस्था भवन्तु मयि जीवति धार्तराष्ट्राः ।। (१००)

1 MD1 TR वन्ध्यास्ते. 2 MD1 त्रीणी कुतो. 3 TR कृतापकारेषु.

* Vāsudeva quotes this definition in his commentary on *Karpūramañjarī*.

† NŚ. VII. prose and verse 35; DR. IV. 21; ND. III. 132a; SKĀ. V. 155a; Kāv. An. II. 51; PR. IV. 175; R.Su. II. 34; SD. III. 166.

‡ NŚ. IV. prose and verse 76, 77; DR. IV. 22; ND. III. 156; SKĀ. V. 124; Kāv. An. II. 45; PR. IV. p. 183; R.Su. II. 76; SD. III. 156.

अथ गर्वः ।

आत्मोत्कर्षान्यधिक्कारो[1] बललावण्यभूतिभिः ।
[2]कर्मान्यधर्षणावज्ञा सलीलापाङ्गवीक्षणम् ।। ७६ ।।*

तत्र बलतो यथा——

धृतायुधो यावदहं तावदन्यैः किमायुधैः ।
यद्वा न सिद्धमस्त्रेण मम तत् केन सेत्स्यति ।। (१०१)

लावण्यभूतिभ्यां यथा——

मयि तिष्ठति लोकेऽस्मिन् किमनङ्गस्य कीर्तनैः ।
विभूतौ मम दृष्टायां धनदोऽसावकिञ्चनः ।। (१०२)

अथ स्मृतिः ।

[3]पूर्वानुभूतविषयविज्ञानं स्मृतिरुच्यते ।।†

यथा——

अदृश्यन्त पुरस्तेन[4] खेलत्खञ्जन[5]पङ्क्तयः ।
अस्मर्यन्त विनिश्वस्य प्रियानयनविभ्रमाः ।। (१०३)

[1] MD1 आत्मोकर्षान्यादिक्कारो. [2] All MSS. कर्माण्यर्धवणा. [3] MD1 TR पूर्वानुभूतविषयं विजज्ञानं. [4] All MSS. पुरा तेन. [5] MD1 My खला: खञ्जनपक्तयः; TR कञ्जनपङ्क्तयः.

* NŚ. VII. prose and verse. 60; DR. IV. 23; SKĀ. V. 150; ND. III. 143; Kāv. An. II. 36; PR. IV. p. 180; R.Su. II. 23; SD. III. 154.

† NŚ. VII. prose and verse 53, 54; DR. IV. 24; SKĀ. V. 146 (id); ND. III. 136a; Kāv. An. II. 21; PR. IV. p. 178 (id); R.Su. II. 68; SD. III. 162 (id).

मरणं सुप्रसिद्धत्वात् तन्न काव्येषु[1] कीर्त्यते ।। ७७ ।।*

अथ मदः ।

संमोहानन्दसंभेदो मदिरादिकृतो मदः ।
स्खलद्वचनता तत्र नेत्रयोर्घूर्णमानता ।। ७८ ।।†

यथा——

हावहारि हसितं वचनानां
कौशलं दृशि विकारविशेषान्[2] ।
चक्रिरे भृशमृजोरपि[3] वध्वाः
कामिनेव तरुणेन मदेन ।। (१०४)

अथ [4]निद्रा ।

मनसो मीलनं निद्रा
चिन्तालस्य[5]श्रमादिभिः ।‡
तत्र भ्रूभङ्गाक्षिनिमी-
लनोत्स्वप्नादयः[6] [स्वप्नायिता] ।। ७९ ।।

[1] MD1 काम्येषु. [2] MD1 TR विशेषां:. [3] My भृशमृजूनपि वध्वः. [4] MD1 स्वप्नः. [5] MD1 भ्र(प्र)मादिभिः; TR प्रमादिभिः. [6] MD1 निमीलनोत्पवनादयः, TR निमीलनोत्सवनादयः.

* NŚ. VII. prose and verse 64-68; DR. IV. 25; ND. III. 137; PR. IV. p. 185; R.Su. II. 54-57; SD. III. 155a.

† NŚ. VII. prose and verse 37-45; DR. IV. 26; SKĀ. V. 153 (id); ND. III. 132; Kāv. An. II. 26; PR. IV. 177; R.Su. II. 166 (id); SD. III. 150.

‡ NŚ. VII. prose and verse 70, 71; DR. IV. 28 (id); SKĀ. V. 162a; ND. III. 138; Kāv. An. II. 28; PR. IV. p. 182 (id); R.Su. II. 87; SD. III. 157 (id).

यथा--

लघुनि तृणकुटीरे क्षेत्रमध्ये यवानां
नवकलमपलालस्रस्तरे[1] सोपधाने ।
परिहरति सुषुप्तं हालिकद्वन्द्वमारात्
कुचकलशमहोष्णाबद्धरेखस्तुषारः[2] ।। (१०५)

अथ [3]स्वप्नः ।

स्वप्नो निद्रासमुत्पन्नः श्वासोच्छ्वासक्रियात्र च ।।*

यथा--

मामाकाशप्रणिहितभुजं [4]निर्दयाश्लेषहेतो-
र्लब्धायास्ते [5]कथमपि मया स्वप्नसंदर्शनेषु ।
पश्यन्तीनां न खलु बहुशो[6] न स्थलीदेवतानां
मुक्तास्थूलास्तरुकिसलयेष्व[7]श्रुलेशाः
पतन्ति ।। (१०६)

अथ [8]विबोधः ।

विबोधश्चेतनावाप्तिस्तत्र जृम्भाक्षिमर्दने ।। ८० ।।†

1 All MSS. पलाशप्रस्तरे. 2 MD1 MD2 TR रेखास्तुषारः.
3 MD1 अथ स्वप्नः (तन्द्रितम्). 4 My निद्रया. 5 TR वधमपि.
6 TR बहुना. 7 TR अलुलेखाः. 8 MD1 अवबोधः.

* NŚ. VII. prose and verse 74; DR. IV. 27; SKĀ. V. 112; ND. III. 139a; Kāv. An. II. 29; PR. IV. 182; R.Su. II. 90; SD. III. 152.

† NŚ. prose and verse 75; DR. IV. 29, SKĀ. V. 163a; Kāv. An. II. 38; PR. IV. p. 183(id); R.Su. II. 92; ND. III. 146a; SD. III. 151.

यथा—

प्रत्यग्रोन्मेषजिह्मा क्षणमनभिमुखी[1] रत्नदीपप्रभाणामात्म-
व्यापारगुर्वीजनितजललवा जृम्भितैः स्वाङ्गभङ्गैः।
नागाङ्कं मोक्तुमिच्छोः शयनमुरुफणाचक्रवालोपधानं
[2]निद्राच्छेदातिताम्रा चिरमवतु हरेर्दृष्टिराकेकरा
वः ॥ (१०७)

अथ व्रीडा—

चेतसो मीलनं व्रीडानङ्गरागस्तवादिभिः।
साचीकृताङ्गवलना वैवर्ण्याधोमुखादिकृत् ॥ ८१ ॥*

यथा—

[3]पटालग्ने पत्यौ नमयति मुखं जातविनया
हठाश्लेषं वाञ्छत्यपहरति गात्राणि निभृतम्।
न शक्नोत्याख्यातुं स्मितमुखसखीदत्तनयना
ह्रिया ताम्यत्यन्तः प्रथमपरिहासे नववधूः ॥ (१०८)

अथ मोहः—

मोहस्तु मूर्च्छनं भीतिदुःखावेशानुचिन्तनैः।
तत्राज्ञान [4]भ्रमाघातघूर्णतादर्शनादयः[5] ॥ ८२ ॥†

[1] TR जिह्मे क्षणमनभिमुखी. [2] MD1 My निद्रोच्छेदातिताम्रा; TR निप्रोच्छेदोतिताम्र. [3] All MSS. पदालग्ने. [4] All MSS. भ्रमापात. [5] My धूर्णना.

* NŚ. VII. prose and verse. 57, 58; DR. IV. 30; SKĀ. V. 151 (id); ND. III. 142a; Kāv. An. II. 23; PR. IV. p. 178 (id); R.Su. II. 64; SD. III. 165.

† NŚ. VII. prose and verse 51, 52; DR. IV. 32; SKĀ. V. 153a; ND. III. 138a; Kāv. An. II. 42; PR. IV. p. 177 (id); R. Su. II. 53; SD. III. 150.

यथा——

तीव्राभिषङ्गप्रभवेण वृत्तिं मोहेन [1]संस्तम्भयतेन्द्रियाणाम् ।*
[2]अज्ञातभर्तृव्यसना मुहूर्तं कृतोपकारेव रतिर्बभूव ।। (१०९)

अथापस्मारः ।

आवेगग्रहदुःखाद्यैरपस्मारः प्रजायते ।
[3]भूपातकम्पदुःस्वेदलालाविकृतलक्षणैः[4] ।। ८३ ।।

यथा——

निपात्य धरणीपृष्ठे लालायितमुखाविलः ।
विकृतं वीक्षते स्विद्यन्मुखो वेगेन पामरः ।। (११०)

अथ मतिः ।

नीतिमार्गानुसंधानादर्थनिर्धारणं[5] मतिः ।।†

यथा——

असंशयं क्षत्रपरिग्रहक्षमा
　यदार्यमस्यामभिलाषि मे मनः ।
सतां हि संदेहपदेषु वस्तुषु
　प्रमाणमन्तःकरणप्रवृत्तयः[6] ।। (१११)

[1] TR संस्तम्भयतेन्द्रियाणि. [2] All MSS. आज्ञातं. [3] MD1 My भ्रूपात. [4] MD1 My लोला. [5] MD1 My मार्गानुसन्धानार्थ. [6] MD1 अन्तःकरणस्य वृत्तयः.

* NŚ. VII. prose and verse 72, 73; DR. IV. 31; ND. III. 131a; Kāv. An. II. 47; PR. IV. p. 182; R.Su. II. 46; SD. III. 153.

† NŚ. VII. prose and verse 80; DR. IV. 33; SKĀ. V. 150a; Kāv. An. II. 22; ND. III. 135a; PR. IV. p. 184 (id); R.Su. II. 73 (id); SD. III. 163 (id).

[1]अथालस्यम् ।

पराधीना प्रवृत्तिः स्यादालस्यं कृत्यवस्तुषु ।। ८४ ।।*

यथा—

सुरेन्द्रमात्राश्रितगर्भगौरवात्
प्रयत्नमुक्तासनया गृहागतः ।
तयोपचाराञ्जलिखिन्नहस्तया
ननन्द पारिप्लवनेत्रया नृपः ।। (११२)

अथावेगः ।

शत्रुतो वायुतो वाग्नेरुत्पातेष्टागमादिभिः ।
आवेगः संभ्रमस्तत्र प्रलापभ्रमणादयः ।। ८५ ।।†

तत्र [2]शत्रुतो यथा—

मातर्मातर्जनक जनक ज्यायसि ज्यायसीति
भ्रातर्भ्रातर्भगिनि भगिनि प्रेयसि प्रेयसीति ।
यत्रासीरप्रचुर[3]तुरगव्यूहवित्रस्तवैरि-
स्त्रीपुंसानां प्रसरति दलद्विक्लापः प्रलापः ।। (११३)

[1] My अलसत्वम्. [2] My सरुतो. [3] MD1 तुरगन्यूह.

* NŚ. VII. prose and verse 47; DR. IV. 34; SKĀ. V. 161; ND. III. 145; Kāv. An. II. 34; PR. IV. p. 176; R.Su. II. 60; SD. III. 155.

† NŚ. VII. prose and verse 62-64; DR. IV. 35; SKĀ. V. 160a; ND. III. 134; Kāv. An. II. 49; PR. IV. p. 179; R.Su. II. 32; SD. III. 143.

वातजो[1] यथा—

पौलस्त्यपीनभुजसंपदुदस्यमान-
कैलाससंभ्रमविलोलदृशः प्रियायाः ।
श्रेयांसि वो दिशतु निह्नुतकोपचिह्न-
मालिङ्गनोत्पुलकमाश्रितमिन्दुमौलेः ॥ (११४)

एवमाकस्मिक[2]प्रियागमनादावप्युदाहार्यः ॥

अथ तर्कः ।

तर्को विचारः संदेहाद् भ्रूलताङ्गुलिनर्तकः ॥*

यथा—

[3]नादस्तावद् विकलकुररीकूजितस्निग्धतार-
श्चित्ताकर्षे परिचित इव श्रोत्रसंवादमेति ।
अन्तर्भिन्नं[4] भ्रमति हृदयं [5]विह्वलत्यङ्गमङ्गं
देहस्तम्भः स्थगयति गतिं कः प्रकारः[6]
किमेतत् ॥ (११५)

अथावहित्था ।

[1] TR उत्पातजो यथा. [2] My प्रियोपगमनादौ; TR प्रियागमनादौ; MD1 प्रियोगमनादौ. [3] MD1 My नाथस्तावद्विकल. [4] All MSS. अन्तर्भग्नं. [5] All MSS. ह्विलत्येवदहं. [6] My प्रचारः.

* NŚ. VII. prose and verse 90; DR. IV. 36; SKĀ. V. 147a; ND. III. 143a; Kāv. An. II. 50; PR. IV. p. 186; R.Su. II. 70; SD. III. 171 (id).

अवहित्था तु [1]लज्जादेर्हर्षाद्याकारगोपनम् ॥ ८६ ॥*

यथा—

एवंवादिनि देवर्षौ पार्श्वे पितुरधोमुखी ।
लीलाकमलपत्राणि गणयामास पार्वती ॥ (११६)

अथ व्याधिः ।

विरहादेर्मनस्तापाज्ज्वरादिर्व्याधिरुच्यते ॥ ८७ ॥†

यथा—

तस्य प्रसह्य हृदयं किल शोकशङ्कुः
प्लक्षप्ररोह[2] इव सौधतलं बिभेद ।
प्राणान्तहेतुमपि तं भिषजामसाध्यं
लाभं प्रियानुगमनं त्वरयानुमेने ॥ (११७)

अथोन्मादः ।

उत्कण्ठा हर्षशोकादेरुन्मादश्चित्तविभ्रमः ।
अस्मिन्नस्थानरुदितगीतहासप्रलापिता: ॥ ८८ ॥‡

[1] All MSS. लज्जादि. [2] TR प्रभेद इव.

* NŚ. VII. prose and verse 78; DR. IV. 37; SKĀ. V. 142 (id); ND. III. 144; Kāv. An. II. 31; PR. IV. p. 184; R.Su. II. 66; SD. III. 158.

† NŚ. VII. prose and verse 81; DR. IV. 38; ND. III. 135; Kāv. An. II. 27; PR. IV. p. 185 (id); R.Su. II. 49; SD. III. 164.

‡ NŚ. VII. prose and verse 82, 83; DR. IV. 39; SKĀ. V. 159 (id); ND. III. 141a; Kāv. An. II. 42; PR. IV. p. 185; R.Su. II. 43, 44; SD. III. 160 (id).

यथा—

क्वाकार्यं शशलक्ष्मणः क्व च कुलं भूयोऽपि दृश्येत सा
दोषाणामुपशान्तये श्रुतमहो कोपेऽपि कान्तं मुखम् ।
किं वक्ष्यन्त्यपकल्मषाः कृतधियः स्वप्नेऽपि सा दुर्लभा
चेतः स्वास्थ्यमुपैहि कः खलु युवा धन्योऽधरं धास्यति[1] ।। (११८)

अथ विषादः ।

विषादश्चेतसो भङ्ग उपायाभावकारितः ।। ८९ ।।*

यथा—

व्यर्थं यत्र कपीन्द्रसख्यमपि मे शौर्यं हरीणां वृथा
प्रज्ञा जाम्बवतोऽपि यत्र न गतिः पुत्रस्य वायोरपि ।
मार्गं यत्र न विश्वकर्मतनयः कर्तुं नलोऽपि क्षमः
सौमित्रेरपि पत्रिणामविषये[2] तत्र प्रिये [3]क्वासि मे ।। (११९)

अथौत्सुक्यम् ।

कालाक्षमत्त्वमौत्सुक्यमुत्कण्ठेत्यपरे विदुः ।
तत्रोच्छ्वासत्त्वरावेगहृत्तापस्वेदविभ्रमाः ।। ९० ।।†

[1] MD1 पास्यति. [2] MD1 TR विपयस्तत्र. [3] MD1 TR प्रिया क्वापि.

* NŚ, VII prose and verse 67, 68: DR. IV. 40; SKĀ. V. 156a; Kāv. An. II. 25; ND. III. 140; PR. IV. p. 181 (id); R.Su. II. 8, 9, 10; SD. III. 167.

† NŚ. VII. prose and verse 69; DR. IV. 41; ND. III. 144a; Kāv. An. II. 30; PR. IV. p. 181; R.Su. II. 79 (id); SD. III. 159.

यथा—

आत्मानमालोक्य च शोभमान-
[1]मादर्शबिम्बे स्तिमितायताक्षी ।
हरोपयाने[2] त्वरिता बभूव
स्त्रीणां प्रियालोकफलो हि वेषः ॥ (१२०)

अथ चापलम् ।

मात्सर्यद्वेषरागादेश्चापलं त्वनवस्थितिः ।
आत्मप्रकाशनपरा चेष्टेति बभणुः पर ॥ ६१ ॥*
तत्र भर्त्सनपारुष्यस्वच्छन्दा[3]चरणादयः ॥

यथा—

कश्चित्कराभ्यामुपगूढनाल-
मालोलपत्राभिहतद्विरेफम् ।
रजोभिरन्तःपरिवेषबन्धि
लीलारविन्दं भ्रमयांचकार ॥ (१२१)

अन्ये चेतोविकाराः स्युरेष्वेवान्तर्गता अमी ।
स्थायिन्युन्मग्ननिर्मग्नाः कल्लोला इव सागरे ॥ ६२ ॥

[1] TR आदर्शबिम्बं. [2] MD1 हारोवमाने; हरोवमाने is corrected as हरावलोके. [3] My omits this line; TR चारणादयः.

* NŚ. VII. prose and verse 59; DR. IV. 42 (id); SKĀ. V. 149 (id); ND. III. 134a; K v. An. II. 33; PR. IV. 179 (id); R.Su. II. 86; SD. III. 169 (id).

अथ रसः ।

विभावैर्वर्धमानस्तु स्थायिना [1]चानुभाववान् ।
सर्वैरास्वाद्यमानत्वाद् रस इत्यभिधीयते ।। ६३ ।।*

तद्वृद्धिक्रमस्तु ।

बीजाङ्कुरौ पल्लवश्च वृद्धिर्विस्तार एव च ।
अवस्थाभिर्विभाव्योऽसौ चक्षूरागादिभिः क्रमात् ।। ६४ ।।†
चक्षुःप्रीतिर्मनःसङ्गः संकल्पोऽथ प्रलापिता ।।
जागरः कार्श्यमरतिर्लज्जात्यागोऽथ संज्वरः ।
उन्मादो मूर्च्छनं चैव चरमं मरणं विदुः ।। ६५ ।।‡

अथ चक्षुःप्रीतिः ।

आदरादीक्षणं तत्र चक्षुःप्रीतिरुदाहृता ।।§

यथा--

उत्पत्तिर्देवयजनाद् ब्रह्मवादी नृपः पिता ।
सुप्रसन्नोज्ज्वला मूर्तिरस्यां स्नेहं करोति मे ।। (१२२)

[1] MD1 नानुभाववान्; TR corrected into चानुभाववान्.

* DR. IV. 1-47; SKĀ. V. 19; ND. III. 109; Al. S. III. 2; PR. IV. p. 155; R.Su. II. 159-165; SD. III. 1.

† PR. IV. p. 194; Al. S. II. 21; NŚ. VI. 39.

‡ NŚ. VII. prose and verse after 45; DR. IV. 60; SKĀ. V. 98-100; Rud. Kāv. Al. XIV. 415 ST. II. 6, 7, 8; PR. IV. p. 194; R.Su. II. 178, 179; SD. 190 (id); Al. S. III. 21, 22; RM. p. 236.

§ Al. S. III. 23; PR. IV. 195 (id); SKĀ. V. p. 584, Vāsudeva wrongly traces this definition to *NŚ* in his commentary on *Karpūramañjarī*.

अथ मनःसङ्गः ।

इष्टैकायत्तचित्तत्वं मनसः[1] सङ्ग उच्यते ।। ६६ ।।*

यथा——

एषा मनो मे प्रसभं शरीरात्
पितुः पदं मध्यममुत्पतन्ती ।
सुराङ्गना कर्षति खण्डिताग्रात्[2]
सूत्रं मृणालादिव राजहंसी ।। (१२३)

एतदवस्थाद्वयसंपन्नो भावो बीजमुच्यते ।

यथा——

हरस्तु किंचित् [3]परिलुप्तधैर्य-
श्चन्द्रोदयारम्भ इवाम्बुराशिः ।
उमामुखे बिम्बफलाधरोष्ठे
व्यापारयामास विलोचनानि ।। (१२४)

अत्रैवंविधव्यापार उन्नेयः । अनुभावाः कटाक्षविक्षेप-सात्त्विकनिश्वाससंभ्रमत्वरादयः ।।

अथ सङ्कल्पः ।

सङ्कल्पस्तु मनोरथः ।†

1 My मनस्सङ्ग. 2 My खण्डिताग्रा सूत्रं. 3 All MSS. परिवृत्तधैर्यः.

* PR. IV. p. 195; Al. S. III. 23; SKĀ. V. p. 584.

† PR. IV. p. 194; Al. S. III. 24; ST. II. 9; SD. III. 191; DR. IV. 61; SKĀ. V. p. 484.; R.Su. II. 180-181.

यथा––

प्रेमार्द्राः प्रणयस्पृशः परिचयादुद्गाढरागोदया-
स्तास्ता मुग्धदृशो निसर्गमधुराश्चेष्टा भवेयुर्मयि ।
यास्वन्तःकरणस्य बाह्यकरणव्यापाररोधी क्षणा-
दाशंसापरिकल्पितास्वपि भवत्यानन्दसान्द्रो[1]
लयः ।। (१२५)

अथ प्रलापः ।

प्रलापो गुणकीर्तनम् ।। ९७ ।।*

यथा––

अनाघ्रातं पुष्पं किसलयमलूनं कररुहै-
रनाविद्धं रत्नं मधु नवमनास्वादितरसम् ।
अखण्डं पुण्यानां फलमिव[2] च तद्रूपमनघं
न जाने भोक्तारं कमिह समुपस्थास्यति
विधिः ।। (१२६)

अस्मिंश्चावस्थाद्वये रसस्याङ्कुरीभावः ।

यथा––

तद्वक्त्रं नयने च ते स्मितसुधामुग्धं च तद्वाचकं
सा वेणी स भुजक्रमोऽतिसरलो लीलालसा सा गतिः ।

[1] MD1 सावद्रोदयः. [2] All MSS. फलमपि.

* PR. IV. p. 196; ST. II. 15, 19; SD. III. 190; DR. IV. 60; R.Su. II. 187; SKĀ. V. p. 585.

तन्वी सेति च सेति सेति सततं तद्ध्यानबद्धात्मनो
नो निद्रा न रतिर्न चापि विरतिः शून्यं मनो
वर्तते ।। (१२७)

अत्र चानु[1]भावभूतेन वागारम्भेण व्यज्यन्ते, उच्छ्वासनिश्वासादयः ।।

अथ जागरः ।

जागरस्तु विनिद्रता ।।*

यथा—

हृदयमिषुभिः कामस्यान्तः सशल्यमिदं सदा[2]
कथमुपलभे[3] निद्रां स्वप्ने [4]समागमकारिणीम् ।
न च सुवदनामालेख्येऽपि प्रियामसमाप्य तां
मम नयनयोरुद्बाष्पत्वं सखे न भविष्यति ।। (१२८)

अथ कार्श्यम् ।

शरीरकृशता कार्श्यम् ।। ९८ ।।†

यथा—

क्षामक्षामकपोलमाननमुरः [5]काठिन्यमुक्तस्तनं
मध्यः क्लान्ततरः प्रकामविनतावंसौ छविः पाण्डुरा ।

[1] MD1 omits भावभूतेन; TR omits भूतेन and instead reads अनुभाववागारम्भेण. [2] MD1 My यतः. [3] MD1 कथमुपलब्भे; TR कथमुपलभेन्निद्रा. [4] TR समागमकारिणी. [5] MD1 कठिन्यमक्तस्तनं.

* PR. IV. p. 196 (id); Al. S. III. 24; ST. II, 11; SD. III. 191; DR. IV. 62; SKĀ. V. p. 585.; R.Su. II. 182-184; (चिन्ता).

† Al. S. III. 24; PR. IV. p. 197; SKĀ. V. p. 585.

शोच्या च प्रियदर्शना च मदनक्लिष्टेयमालक्ष्यते
पत्नाणामिव [1]शोषणेन मरुता स्पृष्टा लता
माधवी ॥ (१२९)

अथारतिः ।

अरतिर्विषयान्तरे ।*

यथा—

रम्यं द्वेष्टि यथा [2]पुरा प्रकृतिभिर्न प्रत्यहं सेव्यते
शय्याप्रान्तविवर्तनैर्विगमयत्युन्निद्र एव क्षपाः ।
दाक्षिण्येन ददाति वाचमुचितामन्तःपुरेभ्यो [3]यदा
गोत्रेषु स्खलितस्तदा भवति च व्रीडाविलक्ष-
श्चिरम् ॥ (१३०)

यथा वा—

कुसुमशयनं न प्रत्यग्रं न चन्द्रमरीचयो
न च मलयजं सर्वाङ्गीणं न वा मणियष्टयः ।
मनसिजरुजं सा वा दिव्या ममालमपोहितुं
रहसि लघयेदारब्धा वा तदाश्रयिणी कथा ॥ (१३१)

इयं च पल्लवावस्था यथा—

संभूयैव सुखानि चेतसि परं भूमानमातन्वते
[4]यत्रालोकपथावतारिणि रतिं प्रस्तौति नेत्रोत्सवः ।

1 My शातनेन. 2 TR पुरं. 3 MD1 यथा. 4 All MSS. यत्रालोकपदावतारिणि.

* PR. IV. p. 197; Al. S. III. 24; SD. III. 170; ST. II. 19; R.Su. II. 188, 189; SKĀ. V. p. 585.

[1]यद्बालेन्दुकलोच्चयादुपचितैः सारैरिवोत्पादितं
तत्पश्येयमनङ्गमङ्गलगृहं भूयोऽपि तस्या
मुखम् ।। (१३२)

अत्रापि वागारम्भेण चिन्तोत्कण्ठाहर्षधृतिप्रमुखा अनुभावाः व्यज्यन्ते ।

अथ लज्जात्यागः ।

लज्जाविसर्जनं यथा—*

ततः सुनन्दावचनावसाने
लज्जां तनूकृत्य नरेन्द्रकन्या ।
दृष्टया प्रसादामलया कुमारं
प्रत्यग्रहीत् संवरणस्रजेव ।। (१३३)

अथ संज्वरः ।

संज्वरः परितापादेः ।। ९९ ।।†

यथा—

राजन्नर्जुनदेवमूर्तिमदन[2] त्वद्विप्रयोगानल-
ज्वालाजालसमाकुला शशिमुखी पूर्णं सरो गाहते ।‡

[1] MD1 कलोच्छ्र्याद्. [2] TR देवमूर्तिमथन.

* PR. IV. p. 197; Al. S. III. 26; SKĀ. V. p. 586.

† PR. IV. p. 198; SD. III. 192; DR. IV. 60; ST. II. 23; R.Su. II. 195, 196; SKĀ. V. p. 586.

‡ *Cāṭu* on King Arjuna.

उड्डीनं विहगैर्मृतं तिमिकुलैर्म्लानं च पङ्केरुहै-
स्तोयादानसमाकुलैश्च[1] कलभैः सङ्कोचितं
पुष्करैः ।। (१३४)

इयं च वृद्धयवस्था[2] यथा—

प्रस्थानं [3]वलयैः कृतं प्रियसखैरस्रैरजस्रं गतं
धृत्या न क्षणमास्थितं व्यवसितं चित्तेन गन्तुं पुरः ।
यातुं निश्चितचेतसि प्रियतमे सर्वैः समं[4] प्रस्थितं
गन्तव्ये सति जीविते प्रियसुहृत्सार्थः[5]
किमुत्सृज्यते ।। (१३५)

अत्र प्रस्थानं [6]वलयैरित्यादिना वागारम्भेण चिन्तोत्कण्ठोद्वेगादयो व्यज्यन्ते ।।

अथोन्मादः ।*

उन्मादो यथा—"क्वाकार्यं शशलक्ष्मणः" इत्यादि ।

अथ मूर्च्छनम् ।†

मूर्च्छनमुक्तमेव । तदुद्योगस्तच्चैते ।।

[1] TR समागतेश्च. [2] My वृद्धावस्था. [3] MD₁ कलयैः. [4] MD₁ My सर्वैरपि प्रस्थितं. [5] MD₁ प्रियसुहृत्सार्धः. [6] MD₁ TR कलयैः.

* Al. S. III. 26; PR. IV. p. 198; SD. III. 191; DR. IV. 60; ST. II. 21; R.Su. II. 192-194; SKĀ. p. 586.

† Al. S. III. 27; PR. IV. 198; SD. III. 192; ST. II. 25; R.Su. II. 197, 198; SKĀ. V. p. 586.

अत्र तदुद्योगो यथा—

अच्छिन्नं नयनाम्बु बन्धुषु कृतं चिन्ता [1]गुरुष्वर्पिता
दत्तं दैन्यमशेषत: परिजने ताप: सखीष्वाहित: ।
अद्य श्व: परनिर्वृतिं भजति सा श्वासै: परं खिद्यते
विस्रब्धो भव विप्रयोगजनितं दु:खं विभक्तं
तया ।। (१३६)

यथा वा—

धत्ते चक्षुर्मुकुलिनि रणत्कोकिले बालचूते
मार्गे गात्रं क्षिपति बकुलामोदगर्भस्य वायो: ।
दाहप्रेम्णा[2] [3]सरसबिसिनीपत्रमात्रोत्तरीय-
स्ताम्यन्मूर्ति: श्रयति बहुशो मृत्यवे चन्द्र-
पादान् ।। (१३७)

अथ मरणम् । साक्षान्मरणं तु न [4]वर्ण्यते ।*

इत्थं चावस्थाविशेषेण रसविस्तार:[5] ।

यथा—

लीनेव प्रतिबिम्बितेव लिखितेवोत्कीर्णरूपेव च
प्रत्युप्तेव च[6] वज्रलेपघटितेवान्त[7]र्निखातेव च ।

[1] MD1 My चिन्दतागुरूभ्योर्ऽर्पिता:; TR चिन्तागुरुभ्योर्लता. [2] My दावप्रेम्णा. [3] MD1 सरस . . . . मात्रोरीया ताम्यन्मूर्ति. [4] My नानुवर्ण्यते. [5] My रसाविस्तर:. [6] TR omits च. [7] TR अन्तर्नखातेव.

* Al. S. III. 27; DR. IV. 60; ST. II. 27; R.Su. II. 199-201; SKĀ. V. 587; SD. III. 190.

सा नश्चेतसि कीलितेव विशिखैश्चेतोभुवः [1]पञ्चभि-
श्चिन्तासन्ततितन्तुजालनिबिडस्यूतेव लग्ना
प्रिया ॥ (१३८)

अस्मिंश्चावस्थात्रये सर्वेऽनुभावा[2] भवन्ति । तदेवं शृङ्गारो द्विविधः । संभोगो विप्रलम्भश्चेति ॥

तत्र [3]शृङ्गारः संभोगः ।*

अनुकूलौ निषेवेते यत्रान्योन्यं विलासिनौ ।
दर्शनस्पर्शनादीनि स संभोग उदाहृतः ॥ १०० ॥†

यथा—

एकीकृतस्त्वचि निषिक्त[4] इवावपीड्य
निर्भुग्नपीनकुचकुड्मलयानया[5] मे ।
कर्पूरहारहरिचन्दनचन्द्रकान्त[6]-
निस्यन्द[7]शैवलमृणालहिमादिवर्गः ॥ (१३९)

[1] My पञ्चाभिः. [2] MD1 My सर्वानुभाव. [3] MD1 omits this line. [4] MD1 निषक्त. [5] MD1 कुट्मलया तया. [6] My चन्द्रकान्ति. [7] MD1 निष्यन्दशैथिल.

* NŚ. VI. prose after verse 45; Rud. Kāv. Al. XII. 5, 6; ST. I. 21; Vāgbhaṭāl. V. 54; DR. IV. 58; PR. IV. p. 199; R.Su. II. 170a; SKĀ. V. 10a; Al. S. III. 19; SD. III. 186; Kāv. An. II. 281 p. 106; RM. p. 233.

† NŚ. VI. prose after verse 45; Rud. Kāv. Al. XIII. 19; ST. I. 22; DR. IV. 76 (id); Kāv. An. II. 29; PR. IV. p. 199 (id to ST). SD. III. 210 (id); SKĀ. V. 51a; 53.

अथ विप्रयोगः ।

विप्रयोगोऽनुरागेऽपि यूनोरेकमनस्कयोः ।
पारतन्त्र्येण दैवेन[1] विप्रकर्षादसङ्गमः ।। १०१ ।।*

यथा--

संक्षिप्येत[2] क्षण इव कथं दीर्घयामा त्रियामा
सर्वावस्थास्वहरपि[3] कथं मन्दमन्दातपं स्यात् ।
इत्थं चेतश्चटुलनयने दुर्लभप्रार्थनं मे
गाढोष्णाभिः कृतमशरणं तद्वियोग[4]-
व्यथाभिः ।। (१४०)

तत्र विरहश्चतुर्विधः ।

पूर्वानुरागमानाख्यप्रवासकरुणात्मकः ।। १०२ ।।†

तत्र सङ्गमादर्वागेव विलक्ष्यः पूर्वानुरागः । तत्र स्मृत्यादयः सर्वेऽप्यनुभावा भवन्ति ।।‡

[1] MD1 देवेन. [2] All MSS. संक्षिप्यन्ते कथमपि. [3] MD1 सर्वास्वस्थास्वरगि. [4] MD1 तद्वियोगव्याधिपिभः.

* NŚ. VII. prose after verse 45; Rud Kāv, Al. XIV. 1; SKĀ. V. 45; DR. IV. 59 (ayoga) 65;; Kāv. An. II. 30; Vāgbhaṭāl V. 17.

† ST. II. 1. (id); DR. IV. 65; Vāgbhaṭāl. V. 19a; SKĀ. V. 46; Kāv. An. II. p. 116-130; R.Su. II. 171, 172a; PR. IV. p. 199; Al. S. III. 20; SD. III. 187 (id).

‡ ST. II. 21; SKĀ. V. 48, 49; PR. IV. p. 199; R.Su. II, 173, 173a; SD. III. 188.

स्त्रियो यथा––

भूयो भूयः सविधनगरीरथ्यया पर्यटन्तं
दृष्ट्वा दृष्ट्वा भवनवलभीतुङ्गवातयनस्था ।
साक्षात् कामं नवमिव रतिर्मालती माधवं तं
गाढोत्कण्ठाललितललितैरङ्गकैस्ताम्यतीति[1] ।। (१४१)

अत्र [2]माधवमित्यालम्बनकथनम् । साक्षात्काममिति पर्यटन्तमिति च उद्दीपनम् । गाढोत्कण्ठेति[3] रत्युद्रेकोत्कण्ठयोः [4]ललितललितैरिति ग्लानिचिन्तोच्छ्वासपाण्डिमादेः, ताम्यतीति चिन्तासन्तापादेः अनुभावस्य [5]वातायनस्थेति लज्जायाः ।।

पुंसो यथा––

अलसवलितमुग्ध[6]स्निग्धनिष्पन्दमन्दै-
रधिकविकसदन्तर्विस्मयस्मेरतारैः ।
हृदयमशरणं मे पक्ष्मलाक्ष्याः कटाक्षै-
रपहृतमपविद्धं पीतमुन्मूलितं च ।। (१४२)

अत्र [7]पक्ष्मलाक्ष्या इत्यालम्बनकथनम् । [8]कटाक्षैरित्युद्दीपनम् । अशरणमित्यादिना वागारम्भेण दैन्यमनःसङ्गसंतापमूर्च्छाशून्यताचिन्तादयोऽनुभावाः व्यज्यन्ते ।

[1] My ताम्यतीव. [2] My मालतीत्यालम्बनकथनं. [3] My रत्युद्रेकोण्ठयोः. [4] लुलितलुलितैः; TR ललितललितैः. [5] My वातम्यनस्थेति. [6] My निष्यन्द. [7] TR पक्ष्मलक्ष्म्या इत्यालम्बनकथनम्. [8] TR कटाक्षपातादेः; MD1 कटाक्षपातादि.

उभयोर्यथा——

[1]स्मररसनदीपूरेणोढाः पुनर्गुरुसेतुभि-
यदपि विधृतास्तिष्ठन्त्यारादपूर्णमनोरथाः ।
तदपि लिखितप्रख्यैरङ्गैः परस्परमुन्मुखा
नयननलिनीनालानीतं पिबन्ति रसं प्रियाः ।। (१४३)

अत्र प्रिया इत्यालम्बनकथनम् । आद्ये [2]पादे चोद्दीपनं परिपुष्टस्थायी तिष्ठन्त्यलब्धमनोरथा इति चिन्तासंतापादिः । लिखितप्रख्यैरिति स्तम्भादिः नयननलिनीनालानीतमिति लज्जाविसर्जनविक्षेपाः । रसमिति धृतिहर्षादिरनुभावो व्यज्यते ।।

अथ संयोगानन्तरं [3]वियोगः । कलहकृतो मानः स द्विविधः प्रणयमान ईर्ष्यामानश्चेति ।* तत्र [4]परस्पराज्ञोल्लङ्घनं प्रणयमानः ।।†

यथा——

अस्मिन्नेव लतागृहे [5]त्वमभवस्तन्मार्गदत्तेक्षणः
सा हंसैः कृतकौतुका चिरमभूद् गोदावरीसैकते ।

[1] TR स्मररसनदीपूरेणोढौ. [2] MD1 पाद्ये; My पद्ये. [3] TR omits वियोगः. [4] MD1 परस्पराज्जोल्लङ्घनं. [5] MD1 त्वमनुभवस्दत्तेक्षणः.

* DR. IV. 65; SD. III. 198; ST. II. 44; PR. IV. p. 200; Kāv. An. II. 32; (p. 112); R.Su. II. 202-204; SKĀ. V. 60.

† DR. IV. 66; SKĀ. V. 65; Kāv. An. II. p. 112; PR. IV. p. 200; SD. III. 198.

आयान्त्या परिदुर्मनायितमिव त्वां वीक्ष्य बद्धस्तया
कातर्यादरविन्दकुड्मलनिभो मुग्धः प्रणा-
माञ्जलिः ।। (१४४)

अयं द्वयोरपि भवति द्वितीयस्तु (ईर्ष्यामानः) स्त्रीणामेव ।

स्त्रीणामीर्ष्याकृतः कोपो मानोऽन्यासङ्गिनि प्रिये ।
श्रुते चानुमिते दृष्टे श्रुतिस्तत्र सखीमुखात् ।। १०३ ।।*
[1]उत्स्वप्नायितभोगाङ्कगोत्रस्खलनकल्पितः ।
त्रिधा त्वनुमितो दृष्टः साक्षादिन्द्रियगोचरः ।। १०४ ।।

यथा--

अङ्गानामतितानवं कुत इदं कम्पश्च [2]कस्मात् कुतो
मुग्धे पाण्डुकपोलमाननमिति [3]प्राणेश्वरे पृच्छति ।
तन्व्या सर्वमिदं स्वभावत इति व्याहृत्य [4]पक्ष्मान्तर-
व्यापी बाष्पभरस्तया [5]दयितया निश्वस्य मुक्तो-
ऽन्यतः ।। (१४५)

[6]तत्र प्राणेश्वर इत्यालम्बनम् । तत्कृतापराधानुसंधानमुद्दीपनम् । स्वभावत इति निर्वेदातिशयः । अनुभावान्तरं स्पष्टम् । अधीरा-

1 All MSS. उत्स्वप्नाङ्कितगात्राङ्कगोत्र. 2 TR MD1 कम्पश्रम-स्यात्कुतः. 3 MD1 प्राणेश्वरः. 4 MD1 TR पक्षान्तर. 5 MD1 MD2 TR बलितया. 6 My omits this whole line, MD1 gives कथन कथनं.

* DR. IV. 67 (id); ST. II. 49; SD. III. 200; Rud. Kāv. Al. XIV. 13, 17; Kāv, An. II. p. 112.

दिक्रमश्च प्रागेवोक्तः । तत्र ग्लानिशङ्कानिर्वेदचिन्तामर्षासूयादैन्यमूर्च्छादयः सात्विकाश्च रक्तगण्डभ्रुकुटिताडनादयो व्यापाराः ।

अत्र प्रसङ्गात् मानापनोदनोपायाः कथ्यन्ते ।

साम्ना भेदेन दानेन नत्युपेक्षारसान्तरैः ।। १०५ ।।*

तत्र [1]चाटुवचः साम ।†

यथा——

अपराधी नामाहं प्रसीद रम्भोरु विरम संरम्भात् ।
सेव्यो जनः प्रकुपितः कथं नु दासो निरपराधः ।। (१४६)

भेदस्तत्सख्युपार्जनम् ।‡

यथा——

कृतेऽप्याज्ञाभङ्गे कथमपि मयातिप्रणयतो
धृतासि[2] त्वं हस्ते विसृजसि[3] रुषं सुभ्रु बहुशः ।
प्रकोपः कोऽप्यन्यः पुनरयमसीमाद्य[4] गुणितो
वृथा यत्रानेकाः प्रियसहचरीणामपि गिरः ।। (१४७)

दानं व्याजेन भूषादेः ।§

[1] My चाटुरतः. [2] All MSS. धृता नत्वा. [3] All MSS. विसृजसरुषं. [4] All MSS. पुनरयमसीमा द्विगुणिते.

* DR. IV. 68; SD. III. 201; ST. II. 62, 63; NŚ. XXIII. 63-65a; R.Su. II. 208; Rud. Kāv. Al. XIV. 28-31.

† DR. IV. 69; ST. II. 64; SD. III. 202; R.Su. II. 209a.

‡ DR. IV. 69 (id); ST. II. 18; SD. III. (id); R.Su. II. 201.

§ DR. IV. 69 (id); SD. III. 202 (id); ST. II. 66; R.Su. II. 210a.

यथा—

न [1]खलु वयममुष्य दानयोग्याः
पिबति च पाति च यासकौ रहस्त्वाम् ।
व्रज विटपममुं ददस्व तस्यै
भवतु यतः सदृशश्चिराय योगः ।। (१४८)

एतद् केचिन्नेच्छन्ति ।

पादयोः पतनं नतिः ।। १०६ ।।

यथा—*

सुतनु जहिहि मौनं पश्य पादानतं मां
न खलु तव कदाचित् कोप एवंविधोऽभूत् ।
इति निगदति नाथे [2]तिर्यगामीलिताक्ष्या
नयनजलमनल्पं मुक्तमुक्तं न किंचित् ।। (१४९)

अत्र नयनजलमनल्पं[3] मुक्तमित्यनेन प्रसादसूचनम् । उक्तं न किंचिदिति कोपनिर्वेदयोरनुवृत्तिः । अत्र प्राथमिकोऽयमपराधः । तेनोभयं संभाव्यते । तथाहि ।

पादानतं मां[4] पश्येत्युक्तिरनुनयः । कृतापराधः पादनतोऽप्यसौ न द्रुह्य इति निर्वेदः । न खल्वित्यत्र तवाप्येवं विधोऽपराधो[5] नास्ति किमिति ध्वनिः ।।

1 My वयममुष्य दानयोग्या न खलु. 2 MD1 TR तियगर्यिताक्ष्या; My तिर्यगाकुञ्जिताक्ष्या. 3 My omits this line; MD1 नयनजलमल्पं मुक्तमुक्तमत्यनेन. 4 My omits मां. 5 MD1 एवंविधापरधो.

* DR. IV. 69 (id). SD. III. 202 (id); ST. II. 72; R.Su. II. 210.

उपेक्षा त्ववधीरणम्[1] । यथा---*

लिखन्नास्ते भूमिं बहिरवनतः प्राणदयितो
निराहाराः सख्यः सततरुदितोच्छूननयनाः ।
परित्यक्तं सर्वं हसितपठितं पञ्जरशुकै-
स्तवावस्था चेयं विसृज कठिने मानमधुना ।। (१५०)

अत्र प्रियस्य चिन्ताग्लानिजडतादयः। सखीनां च संतापसंभ्रमविषादादयः । इयमवस्थेत्युक्तेः नायिकायाः विषमसंज्वरादि लक्ष्यते ।।

रसान्तरं त्रासहर्षौ ।†

यथा---

ईर्ष्यावशात् कापि विहाय कान्तं
वने व्रजन्ती चपलायताक्षी ।
कदर्थिता[2] धूर्तमधुव्रतेन
संभ्रान्तदृष्टिः प्रियमालिलिङ्ग ।। (१५१)

इदं छलादिभ्योऽप्युदाहार्यम् ।

अथ प्रवासः ।

कार्यतः संभ्रमाच्छापात् प्रवासो भिन्नदेशता ।
द्वयोस्तत्राश्रुनिश्वासकार्श्यलम्बालकादयः ।। १०७ ।।‡

[1] MD1 उपेक्षत्व धीराणां. [2] All MSS. कन्दर्पिता.

* DR. IV. 69 (id); SD. III. 203 (id); ST. II. 70; R.Su. II. 210.

† DR. IV, 69; SD. III. 283; ST. II. 74; R.Su. II. 211.

‡ SD. III. 204; ST. II. 83; DR. IV. 70 (id); PR. IV. p. 201; Kāv. An. II. 8 p. 113; R.Su. II. 213-214; Rud. Kāv. Al. XIV. 38; SKĀ. V. 49; Vāgbhaṭāl V. 19b.

तत्र कार्यतो बुद्धिपूर्वकत्वात् त्रिधा भवति । भावी भवन् भूतश्चेति ।*

तत्र भावी यथा—

याताः [1]किं न मिलन्ति सुन्दरि पुनश्चिन्ता त्वया मत्कृते
नो कार्या नितरां कृशासि कथयत्येवं सबाष्पे मयि ।
[2]लज्जामन्थरतारकेण [3]निपतत्पीताश्रुणा चक्षुषा
दृष्ट्वा मां हसितेन भाविमरणोत्साहस्तया
सूचितः ॥ (१५२)

भवन् यथा—

देशैरन्तरिता शतैश्च सरितामुर्वीभृतां[4] काननै-
र्यत्नेनापि न याति लोचनपथं कान्तेति जानन्नपि ।
[5]उद्ग्रीवश्चरणाग्ररुद्धवसुधः [6]प्रोन्मृज्य सास्रे दृशौ
तामाशां पथिकस्तथापि किमपि ध्यायन्
मुहुर्वीक्षते ॥ (१५३)

भूतो यथा—

हारोऽपि नार्पितः कण्ठे मया विरहभीरुणा ।
इदानीमन्तरे जाताः सरित्सागरपर्वताः ॥ (१५४)

अथ संभ्रमः ।

द्वितीयः सहसोत्पन्नो दिव्यमानुषविप्लवात् ॥ १०८ ॥†

[1] TR. MD1 केन मिलन्ति. [2] MD1 लज्जामन्धर. [3] My निपतत्स्फीताश्रुणा. [4] MD1 TR सरितां भूमिभृतां. [5] My उद्ग्रीवश्च-रणार्थं; MD1 उद्दीपश्चरणार्ध. [6] MD1 कृत्वाश्रुपूर्णे.

* SD. III. 208; DR. IV. 71 (id); R.Su. II. 216.

† DR. IV. 72 (id); R.Su. II. 217a.

यथा—

तिष्ठेत् कोपवशात् प्रभावपिहिता दीर्घं न सा कुप्यति
स्वर्गायोत्पतिता भवेन्मयि पुनर्भावार्द्रमस्या मनः ।
तां हर्तुं विबुधद्विषोऽपि न च मे शक्ताः पुरोवर्तिनीं
सा चात्यन्तमदर्शनं नयनयोर्यातेति कोऽयं
विधिः ।। (१५५)

शापाद् यथा—

शापान्तो मे भुजगशयनादुत्थिते शार्ङ्गपाणौ
शेषान्मासान् गमय चतुरो लोचने मीलयित्वा ।
पश्चादावां विरहगणितं तं तमात्माभिलाषं
निर्वेक्ष्यावः[1] [2]परिणत[3]शरच्चन्द्रिकासु
क्षपासु ।। (१५६)

अथ करुणः ।

द्वयोरन्यतरापायः[4] सङ्गमाशाविवर्जितः ।
करुणः स द्विधा ज्ञेयो [5]मृतेस्तच्छङ्कयापि वा ।। १०९ ।।*

अत्र [6]मृतशङ्कया यथा—

त्रस्तैकहायनकुरङ्गविलोलदृष्टे-
स्तस्याः[7] परिस्फुरितगर्भभरालसायाः ।

[1] My निर्वेक्ष्यामः. [2] MD1 परिणति. [3] TR शरश्चन्द्र.
[4] MD1 TR द्वयोरन्यतरा वा. [5] My मृतेत्सच्छङ्कयापि. [6] My तत्र.
[7] All MSS. अस्याः.

* DR. IV. 74; ST. II. 93; SD. III. 209; Rud. Kāv. Al. XIV. 34; SKĀ. V. 82, 92a; R.Su. II. 217, 219.

ज्योत्स्नामयीव [1]मृदुबालमृणालकल्पा
क्रव्याद्भिरङ्गलतिका नियतं विलुप्ता ।। (१५७)

तथा च--

अनिर्भिन्नो गभीरत्वादन्तर्गूढगुरुव्यथः ।
पुटपाक[2]प्रतीकाशो रामस्य करुणो रसः ।। (१५८)

मरणाद्यथा--

हृदये वससीति मत्प्रियं
यदवोचस्तदवैमि कैतवम् ।
उपचारपथं न चेदिदं
त्वमनङ्गः कथमक्षता रतिः ।। (१५९)

अयं तु शोकमिश्रः । एतयोरुभयोर्विभावानुभावानुप्रवेशः । संभोगोऽपि चतुर्विधः ।।*

अत्र[3] पूर्वानुरागान्तरो यथा--

राजेन्द्रमौलिमणि[4]रञ्जितपादपीठ-
मेकातपत्रमवनेर्न तथा[5] प्रभुत्वम् ।
[6]अस्याः सखे चरणयोरहमद्य[7] [8]कान्त-
माज्ञाकरत्वमधिगम्य यथा कृतार्थः ।। (१६०)

[1] MD1 ऋजु. [2] MD1 TR प्रतीकारो. [3] My तत्र.
[4] MD1 My omits मणि. [5] My तथा. [6] MD1 अस्या सखे.
[7] My चरणयोरयमद्य. [8] MD1 My सम्यक्.

* SD. III. 213; R.Su. II. 221, 222a.

मानान्तरो[1] यथा––

[2]एकस्मिन् शयने पराङ्मुखतया वीतोत्तरं ताम्यतो-
रन्योन्यस्य हृदि स्थितेऽप्यनुनये संरक्षतोर्गौरवम् ।
दम्पत्योः शनकैरपाङ्गवलनान्मिश्रीभवच्चक्षुषो-
र्भग्नो मानकलिः [3]सहासरभसव्यावृत्तकण्ठ-
ग्रहः ।। (१६१)

प्रवासो यथा––

रतिखेदसुप्तमपि मां शयने या[4] मन्यसे प्रवासगतम् ।
सा त्वमबले सहेथाः कथं मदीयं चिरवियोगम् ।। (१६२)

मृतिसंभावनानन्तरो यथा––

मृतेति प्रेत्य [5]सङ्गन्तुं यथा मे मरणं मतम् ।
सैषा[6] तन्वी मया लब्धा कथमत्रैव जन्मनि ।। (१६३)

मरणानन्तरो यथा––

तीर्थे तोयव्यतिकरभवे[7] जह्नुकन्यासरय्वोः
देहत्यागादमरगणनालेख्यमासाद्य सद्यः ।
पूर्वाकाराधिकतररुचा[8] सङ्गतः कान्तयासौ
लीलागारेष्वरमत पुनर्नन्दनाभ्यन्तरेषु ।। (१६४)

तत्रालिङ्गनादयोऽनुभावाः कामतन्त्रादवसेयाः ।

[1] My मानान्तरे. [2] MD1 TR एतस्मिन्शयने. [3] MD1 TR सहस्सरभस. [4] TR खलु या मन्यते and omits प्रवासगतम्. [5] MD1 TR प्रेत्यसङ्गत्वं. [6] All MSS. सैवावन्ती. [7] MD1 व्यकिरे जह्नुतकन्या पैसरय्वोः. [8] MD1 TR अधिकचतुरया.

यत्र तु संभोगविप्रयोगयोर्विशेषो न ज्ञायते, तत्र संभोगविप्रयोगसंज्ञयैव व्यवहर्तव्यः ॥

अथ सङ्करः । स द्विविधः ।* शृङ्गारस्य शृङ्गारान्तरेण रसान्तरेण चेति ॥

तत्र संभोगविप्रयोगसङ्करो यथा——

विनिश्चेतुं शक्यो न सुखमिति वा दुःखमिति वा
[1]प्रमोहो निद्रा वा किमु विषविसर्पः किमु मदः ।
तव स्पर्शे स्पर्शे किमपि परिमूढेन्द्रियगणो
विकारश्चैतन्यं भ्रमयति च संकोचयति च ॥ (१६५)

अत्र [2]श्रीरामः सीतया दृष्टः सा चादृष्टेत्यवस्थाद्वयोपपत्तिः । संभोग एवायमित्येके ॥

रसान्तरसङ्करो द्विविधः । स्वतन्त्रः प्रस्तुतोपयोगी चेति[3] ।

तत्र स्वतन्त्रो यथा——

राहोश्चन्द्रकलामिवाननचरीं दैवात् समासाद्य मे
दस्योरस्य कृपाणपातविषयादाच्छिन्दतः प्रेयसीम् ।
आतङ्काद् विकलं द्रुतं करुणया विक्षोभितं विस्मयात्
क्रोधेन ज्वलितं मुदा विकसितं चेतः कथं वर्तते ॥ (१६६)

[1] TR भ्रमो वा. [2] MD1 TR omit श्रीरामः. [3] My omits इति.

* PR. IV. p. 204; R.Su. II. 252-255.

अत्र[1] राहोश्चन्द्रकलामिवाननचरीमिति दैवात् समासाद्येति दस्योरस्येति यथाक्रमं विभावाः । तत्तद्वागारम्भानुमेयाश्चानुभावाः । द्वितीयो (प्रस्तुतोपयोगी) यथा--

स्त्रीणां पुंसां सखीनां च स्मरस्य तव मे विधेः ।
तस्या यमस्य चित्तेषु विजृम्भन्ते रसा नव ॥ (१६७)

अत्र यथाक्रमं नव रसाः कान्तानुनयोपयोगिनः इति तेषामङ्गाङ्गित्वम् ॥

अथास्य ह्रासः । यथा--

पुराभूदस्माकं प्रथममविभिन्ना तनुरियं
[2]ततस्त्वं नु प्रेयान् वयमपि हताशाः प्रियतमाः ।
इदानीं [3]नाथस्त्वं वयमपि कलत्रं किमपरं
हतानां प्राणानां कुलिशकठिनानां फलमिदम् ॥ (१६८)

नाशो यथा--

गते प्रेमावेशे प्रणयबहुमाने विगलिते
निवृत्ते सद्भावे जन इव जने गच्छति पुरः ।
[4]तदुत्प्रेक्ष्योत्प्रेक्ष्य प्रियसखि गतांस्तांश्च दिवसान्
न जाने को हेतुर्दलति शतधायं[5] न हृदयम् ॥ (१६९)

[1] MD1 TR omits अत्र. [2] MD2 My TR ततो नु प्रेयान्. [3] MD2 नाथस्स्त्वं. [4] MD1 TR मुहुः प्रेक्षोत्प्रेक्ष्य. [5] MD1 My शतधा यन्न.

न चात्रानुरागावृत्तिशङ्का कार्या । गतान् दिवसानुत्प्रेक्ष्योत्प्रेक्ष्येति विरोधात् । अनयोरभावे तु रसस्य परमोत्कर्षः ।।

यथा--

अद्वैतं सुखदुःखयोरनुगतं सर्वास्ववस्थासु यद्
विश्रामो हृदयस्य यत्र जरसा यस्मिन्नहार्यो रसः ।
[1]कालेनावरणात्ययात् परिणते यत् [2]स्नेहसारे स्थितं
भद्रं तस्य सुमानुषस्य कथमप्येकं हि तत्
[3]प्राप्यते ।। (१७०)

अथ रसाभासः ।।

एकत्रैवानुरागश्चेत् तिर्यङ्म्लेच्छगतोऽपि वा ।
योषितो बहुसक्तिश्चेद् रसाभासस्त्रिधा मतः ।। ११० ।।*

एकत्रैवानुरागो यथा--

इन्दुः सीतावदनसदृशो जानकीनेत्रहृद्यं
लीलाम्भोजं बिसकिसलये मैथिलीहासभासः ।
सम्यक् साम्यादिति च बहवस्तस्य जाता जगत्यां
लङ्काभर्तुर्जनकतनयाविप्रलम्भे विनोदाः ।। (१७१)

तिर्यगाश्रितो यथा--

मधुद्विरेफः कुसुमैकपात्रे
पपौ प्रियां स्वामनुवर्तमानः ।

[1] MD₁ कालेनावरणात्ययात्परिणते; TR कालेनावरणात्क्षयात्परिणते.
[2] My यत् प्रेमसारे. [3] My TR प्रार्थ्यते.

* SD. III. 263, 264, 265; PR. IV. p. 201; R.Su. II. 263.

शृङ्गेण संस्पर्शनिमीलिताक्षीं
मृगीमकण्डूयत कृष्णसारः ।। (१७२)

नायिकाया अनेकानुरागो यथा—

कान्तास्त एव [1]भुवनत्रितयेऽपि मन्ये
येषां कृतं सुतनु पाण्डुरयं कपोलः ।। (१७३)

उपलक्षणं चैतत् ।

[2]औचित्यानौचित्य एव रसाभासनिबन्धने ।। १११ ।।

यथाहुः[3]—

अनौचित्यादृते नान्यद् रसभङ्गस्य कारणम् ।
[4]प्रसिद्धौचित्यबन्धस्तु[5] रसस्योपनिषत् परा ।। ११२ ।।*

[6]औचित्यं कविसंप्रदायप्रसिद्धम्[7] । एते च संकरादयो रसान्तरेष्वप्येष्टव्याः ।।

[8]अथ ह्रासः ।।

प्रेमलज्जाविकाराद्यैर्विभावैः परिपोषितः ।
युक्तोऽनुभावैस्तोषाद्यैर्ह्रास इत्यभिधीयते ।। ११३ ।।†

[1] MD1 भुवनत्रितयेपि. [2] TR आनौचित्ये एव. [3] TR यदाहुः. [4] MD1 MD2 ध्यौ. [5] MD1 TR भङ्गस्तु. [6] My अनौचित्यम्. [7] TR संप्रदायसिद्धम्. [8] MD2 omits अथ ह्रासः.

* SD. III. 262.

† Kāv. An. II. 9 (p. 113); SD. III. 214, 216; ST. III. 1; DR. IV. 82; Al. S. III. 88; NŚ. IV. prose and verse. 49, 50, 61; Rud. Kāv. Al. XV. 11; Vāgbhaṭāl. V. 23; SKĀ. V. p. 514; R.Su. II. 226, 227; ND. III. 14.

स [1]च चतुर्विधः स्मितहसितविहसितोपहसितभेदात् ।*

तत्र स्मितमिति ज्ञेयम् कपोलाधरकान्तिकृत् ।।†

यथा—

पथि पथिकवधूभिः सादरं [2]पृच्छ्यमाना
कुवलयदलनीलः कोऽयमार्ये तवेति ।
स्मितविकसितगण्डं व्रीडविभ्रान्तनेत्रं
मुखमवनमयन्ती स्पष्टमाचष्ट सीता ।।　(१७४)

हसितं लक्ष्यदन्तांशु ।। ११४ ।।‡

यथा—

च्युतामिन्दोर्लेखां[3] रतिकलहभग्नं च वलयं
समं चक्रीकृत्य प्रहसितमुखी शैलतनया ।
अवोचद् यं पश्येत्यवतु स शिवः सा च गिरिजा
स च क्रीडाचन्द्रो दशनकिरणापूरिततनुः ।।　(१७५)

निर्यद्बहुलदन्तांशु विदुर्विहसितं पुनः ।।

[1] MD1 omits च.　[2] MD1 पृच्छमानः.　[3] MD1 च्युतामिन्दोरेखां.

* Kāv. An. II. 10. 11; p. 14; SD. III. 217; DR. 83; ST. III. 214; Al. S. III. 31-33; NŚ. VI. 52-60; Rud. Kāv. Al. XV. 12; Vāgbhaṭāl. V. 24; ND. III. 115.

† SD. III. 218; Al. S. III. 32; TS. III. 2; DR. IV. 83; R.Su. II. 230; ND. III. p. 167.

‡ Al. S. III. 32; SD. III. 218; DR. IV. 83; ST. III. 4; R.Su. II. 231a; ND. III. p. 167.

यथा--*

इदमालक्ष्यदन्तांशु त्वन्मुखं चपलालकम् ।
संलक्ष्यकेसरं पद्मं लोलभृङ्गमिवाभवत् ।। (१७६)

रौद्रादिजनितो हासस्त्वट्टहासो महोल्बणः ।। ११५ ।।†

स्पष्टमेतत्[1] ।

[2]करुणो द्वेधा । दौर्गत्यान्मरणाच्चेति ।।‡

तत्राद्यो यथा--

वृद्धो [3]मत्पतिरेष मञ्जकगतः स्थूणावशिष्टं गृहं
कालोऽभ्यर्णजलागमः कुशलिनी वत्सस्य वार्तापि नो ।
[4]यत्नात्संचिततैलबिन्दुघटिका भग्नेति पर्याकुला
दृष्ट्वा गर्भभरालसां निजवधूं श्वश्रूश्चिरं
रोदिति ।। (१७७)

[1] MD₁ TR omits एतत्. [2] MD₁ My करुणा. [3] All MSS. omits मत्. [4] MD₁ यत्सात्.

* DR. IV. 83; SD. III. 219; Al. S. III. 32; R.Su. II. 232; ND. III. p. 167.

† Al. S. III. 33; SD. III. 219; DR. IV. 83; ND. III. 167; R.Su. II. 234.

‡ Kāv. An. II. 12 (p. 116); Al. S. III. 34, 35; DR. IV. 87; SD. III. 222; ST. III. 8, 10, 45; NŚ. VI. prose and verse. 62, 63; Rud. Kāv. Al. XV. 314; Vāgbhaṭāl V. 22; ND. III. 116; R.Su. II. 245, 246.

द्वितीयो यथा——

विललाप सबाष्पगद्गदः[1]
सहजामप्यपहाय धीरताम् ।
अभितप्तमयोऽपि मार्दवं
भजते कैव कथा शरीरिषु ।। (१७८)

अत्र सात्विकस्मृतिचिन्तामूर्च्छाव्याधिमरणादयोऽनुभावाः ।

अथ रौद्रः ।

अपराधानुचिन्ताद्यैर्विभावैः क्रोध एधितः ।
निर्मर्यादं प्रवृत्तस्तु रौद्र[2] इत्यभिधीयते ।। ११६ ।।*

यथा——

उत्कृत्योत्कृप्य गर्भानपि शकलयतः क्षत्रसंतानरोषा-
दुद्दा[3]मस्यैकविंशत्यवधि विधमतः[4] सर्वतो राजवंश्यान् ।
पित्र्यं [5]तद्रक्तपूर्णह्रदसवनमहानन्दमन्दायमान-
क्रोधाग्नेः कुर्वतो मे न खलु न[6] विदितः सर्वभूतैः
स्वभावः ।। (१७९)

[1] MD₁ बाष्वगद्गद. [2] TR क्रोध. [3] MD₁ TR रीगुद्गीम.
[4] MD₁ TR विशसतः. [5] MD₁ TR तद्वत्क्रपूर्ण; My तद्वत्कपूर्ण.
[6] MD₁ TR स विदितः.

* NŚ. VI. prose and verse. 64-67; Rud. Kāv, Al. XV. 13, 14; Vāgbhaṭāl. V. 29, 30; Kāv. An. II. 13 (p. 116); SD. III, 227-310; Al. S. III. 38; DR. IV. 81; ST. III. 11, 13, 146; ND. III. 117; SKĀ. V. p. 512; R.Su. II. 243, 244.

अत्र [1]दैन्यौग्रनिर्वेदासूयातर्कमतिप्रभृतयोऽनुभावाः । प्रस्वेदरक्तनयनवाक्पारुष्यभ्रुकुटीबन्धनादयश्च ।

अथ वीरः ॥

यस्तु प्रतापविनयैरुत्साहः परिवर्धितः ।
गर्वस्फीतविकाराद्यैर्विभावैर्वीर इत्यपि ॥ ११७ ॥*

स त्रिविधः । युद्धवीरो दानवीरो दयावीरश्चेति ।†

[2]अत्र युद्धवीरो यथा––

कपोले जानक्याः करिकलभदन्तद्युतिमुषि
स्मरस्मेरं गण्डोड्डमरपुलकं वक्त्रकमलम् ।
मुहुः पश्यन् शृण्वन् रजनिचरसेनाकलकलं
जटाजूटग्रन्थिं द्रढयति[3] रघूणां परिवृढः ॥ (१८०)

दानवीरो यथा––

कर्णस्त्वचम्––इत्यादि ॥

दयावीरो यथा––

स त्वं मदीयेन शरीरवृत्तिं देहेन निर्वर्तयितुं प्रसीद ।
दिनावसानोत्सुकबालवत्सा विसृज्यतां धेनुरियं
महर्षेः ॥ (१८१)

[1] My दैन्योग्र. [2] TR तत्र. [3] MD$_2$ रचयति.

* Kāv. An. II. 14 (p. 117); SD. III. 232-233; Al. S. III. 42; DR. IV. 79; ST. III. 141, 15, 19, 47, 48a; NŚ. VI. prose and verse. 68; 69; Rud. Kāv. Al. XVI. 12. Vāgbhaṭāl V. 21; SKĀ. V. p. 512;

† Kāv. An. II. p. 117; ST. III. 14 (16, 17, 18); SD. III. 234; Al. S. III. 42; R.Su. II. 238, 239, 240.

अथ भयानकः ।

शत्रुभ्यः क्रूरसत्वादेर्भयोद्रेको भयानकः ।
सर्वाङ्गवेपथुस्वेदशोषवैवर्ण्यसंभ्रमैः ।। ११८ ।।*
दैन्यसंमोहसंत्रा[1]सस्तम्भाद्यैरुपलक्षितः ।।

यथा——

स्वगेहात् पन्थानं तत उपवनं काननमथो
गिरिं [2]तस्मात् सान्द्रद्रुमगहनमस्मादपि गुहाम् ।
तदन्वङ्गान्यङ्गैरभिनिविशमानो न गणय-
त्यरातिः क्वालीनस्तव विजययात्राच-
कितधीः ।। (१८२)

अथ बीभत्सः ।

उद्दीप्यमानः पूत्याद्यैर्बीभत्सः स्याज्जुगुप्सितः ।

स द्विविधः लौकिको विवेकोत्थश्चेति ।†

अत्र लौकिकः ।

पूतिक्रिमिवसामांसकीकसादिविलोकनैः ।
नासासंकोचनिर्वेदवान्तिविक्रमणादिकृत् ।। ११९ ।।

[1] MD1 TR दैन्यसंमोहसन्त्रास. [2] All MSS. तस्मादस्मादपि.

* Kāv. An. II. 15. (p. 118); DR. IV. 85; Al. S. III. 46 to 48; SD. III. 235 to 238; ST. III. 20, 24; ND. III. 119; R.Su. II. 250, 125; SKĀ. V. p. 513; NŚ. VI. prose and verse 70-73; Rud. Kāv. Al. XV. 7, 8; Vāgbhaṭāl. V. 27, 28.

† Kāv. An. II. 15 (p. 119); DR. IV. 80; ST. III. 25, 27, 49; SD. III. 239 to 241; Al. S. III. 49 to 51; NŚ. VI. prose and verse 74, 75; Rud. Kāv. Al. XV. 5, 6; Vāgbhaṭāl. V. 31; ND. III. 120; SKĀ. V. p. 513; Rl.Su. 247-249.

यथा—

उत्कृत्योत्कृत्य कृत्तिं प्रथममथ [1]पृथूच्छोफभूयांसि मांसा-
न्यंसस्फिक्पृष्ठजङ्घाद्यवयवसुलभान्युग्रपूतीनि[2] जग्ध्वा ।
[3]आत्तस्नाय्वान्त्रनेत्रः प्रकटितदशनः प्रेतरङ्कः करङ्का-
दङ्कस्थादस्थिसंस्थं स्थपुटगतमपि क्रव्यमव्यग्र-
मत्ति ॥ (१८३)

द्वितीयस्तु वैराग्योपदेशपरिशीलनप्रभवः[4] ।

यथा—

[5]मेदोऽसृक्पूयविण्मूत्रस्नायुमांसास्थिसंयुगे ।
देहे चेत्[6] प्रीतिमान् मूढो नरके भवितापि सः ॥ (१८४)

अस्थिस्थूणं मलापूर्णं चर्मनद्धं सुलोमकम्[7] ।
स्रवल्लालं गलच्छ्लेष्मं रम्यं गात्रं मृगीदृशाम् ॥ (१८५)

अथाद्भुतम् ॥

विस्मयक्षोभमापन्नो पूर्वादृष्टविलोकनात् ।
अद्भुतं नेत्रविस्तारभ्रूसमुन्नमनादिकृत् ॥ १२० ॥*

[1] MD_1 TR थूच्छेक; My पृथूत्सेधे. [2] MD_1 TR गन्धीनि.
[3] My आर्तस्नाय्वन्तनेत्र; MD_1 आत्तस्नाय्यवन्त्रनेत्रः. [4] TR परिशीलनपरः.
[5] All MSS. मेदोत्त्सृक्. [6] My देहेचेप्रीतियान्. [7] MD_1 सुरोमकम्.

* Kāv. An. II. 16 (p. 119); SD. III. 242-244; ST. III. 28, 30, 50; DR. IV. 85; Al. S. III. 52-54; NŚ. VI. prose and verse. 76, 77; Rud. Kāv. Al, XV. 9, 10; Vāgbhaṭāl. V. 25, 26; ND. III. 121; R.Su. II. 241, 242; SKĀ. V. p. 513.

यथा—

तावन्तस्ते महात्मानो निहताः केन राक्षसाः ।
येषामग्रेसरां जातास्त्रिशिरःखरदूषणाः ।। (१८६)

[1]धृतधनुषा रामहतकेनेत्यादि । अत्र स्वेदरोमाञ्चसंत्रास-संभ्रमादयः ।

अथ शान्तः ।।

विषयेभ्यो विरक्तस्य तत्त्वज्ञस्य विवेकिनः ।
रागादिनिर्विकारित्वं शान्तिरित्यभिधीयते ।। १२१ ।।*

सा चतुर्विधाः । वैराग्यं दोषनिग्रहः सन्तोषः तत्त्वसाक्षात्कारिता चेति ।

विषयेभ्यो निवृत्तिः वैराग्यम् ।

यथा—

प्रशान्तशास्त्रार्थविचारचापलं
निवृत्तनानारसवाक्यकौशलम् ।
निरस्तनिःशेषविकल्पविप्लवं
प्रवेष्टुमन्विच्छति शूलिनं मनः ।। (१८७)

रागाद्यभावो दोषनिग्रहः ।

1 MD1 घृतधनुषा.

* Kāv. An. II. 17 (p. 120); Al. S. III. 55-57; DR. IV. 53; ST. III. 31, 33; SD. 245-248; Rud. Kāv. Al. XV. 15, 16; Vāgbhaṭāl. V. 32; ND. III. 122; SKĀ. V. p. 514-515.

यथा—

अहौ वा हारे वा कुसुमशयने वा दृषदि वा
मणौ वा लोष्ठे वा बलवति रिपौ वा सुहृदि वा ।
तृणे वा स्त्रैणे वा मम समदृशो [1]यान्तु दिवसाः
क्वचित्पुण्येऽरण्ये शिवशिवशिवेति प्रलपतः ।। (१८८)

तृष्णोन्मूलनं संतोषः ।।

यथा—

आशा नाम [2]नदी मनोरथजला तृष्णातरङ्गाकुला
रागग्राहवती वितर्कविहगा धैर्यद्रुमध्वंसिनी
मोहावर्तसुदुस्तरातिगहना प्रोत्तुङ्गचिन्तातटी
यस्याः पारगता विशुद्धमनसो नन्दन्ति योगी-
श्वराः ।। (१८९)

तत्त्वसाक्षात्कारो यथा—

मनः प्रत्यक्चित्ते सविधमवधायात्तमरुतः
प्रहृष्यद्रोमाणः प्रमदसलिलोत्सङ्गितदृशः ।
यदालोक्याह्लादं ह्रद इव निमज्यामृतमये
दधत्यन्तस्तत्त्वं किमपि यमिनस्तत्किल
भवान् ।। (१९०)

अथ निरोधः ।

रसः सर्वस्तु संपूर्णस्तिरोधत्ते रसान्तरम् ।
कविप्रसिद्धिमाश्रित्य तथापि क्वापि दृश्यते ।। १२२ ।।*

1 My यान्ति. 2 MD₁ तटी.

* SD. III. 254-257; R.Su. II. 247; PR. IV. p. 208 (id).

तत्र शृङ्गारस्य निरोधका वीररौद्रजुगुप्साप्रशमादयः । तत्र वीराद्विरहावच्छेदो यथा--

सायन्तने सवनकर्मणीत्युपक्रम्य शाकुन्तले ।। (१९१)

रौद्राद्यथा--

"शूर्पणखोत्पातदर्शी" इत्यादि बालरामायणे ।

जुगुप्सायाः समानक्षयो यथा--

मुक्ताहारलता रणन्मणिमयी हैमास्तुलाकोटयो
[1]रागः कुङ्कुमसंभवः सुरभयः पौष्पा विचित्रस्रजः[2] ।
वासश्चित्रदुकूलमल्पमतिभिर्नार्यामिदं कल्पितं
बाह्येऽन्तः[3] परिमृश्यता तु निरयो नारीति नाम्ना
कृतम् ।। (१९२)

शमाद्यथा--

बाले लीलामुकुलितममी[4] मन्थरा दृष्टिपाताः
किं क्षिप्यन्ते विरम विरम व्यर्थ एष श्रमस्ते ।
संप्रत्यन्ये वयमुपरतं [5]बाल्यमास्था वनान्ते
क्षीणो मोहस्तृणमिव जगज्जालमालो-
कयामः ।। (१९३)

हास्यस्य रणभये स्पष्टम् ।।

शोकस्य रौद्रशान्तिभ्याम् ।

1 TR रागैः. 2 TR विचित्राः स्रजः. 3 MD1 TR बाह्येऽन्तस्तु विमृश्य. 4 My मुकुलितमया. 5 TR बाल्यमास्थापनाते.

शान्त्या यथा—

प्रादुर्भवन्ति वपुषः कति नाम कीटा
यान् यत्नतः किल तनोरपसारयन्ति ।
मोहः क एष जगतो यदपत्यसंज्ञां
तेषां विधाय परिशोषयति स्वदेहम् ॥ (१६४)

रौद्रः शान्त्या विनश्यति । यथा—

सोऽपि स्ववीर्यादवतार्य भारं
भूमेः [1]समुत्खाय कुलं नृपाणाम् ।
प्रशान्तकोपज्वलनस्तपोभिः
श्रीमान्[2] मुनिः शाम्यति जामदग्न्यः ॥ (१६५)

वीरश्च भयशान्तिभ्याम् । यथा—

योषिन्मध्ये सभामध्ये सुलभाः खड्गधारिणः ।
[3]शस्त्रसङ्घट्टसंजातविस्फुलिङ्गेषु[4] दुर्लभाः ॥ (१६६)

शान्तेस्तु [5]पूर्ववदेवोदाहरणम् ।

भयं [6]शान्त्या विनश्यति ॥ १२३ ॥

यथा—

अभयं सर्वभूतेभ्यो यैर्दत्तं करुणात्मभिः ।
शान्तिनिष्णातमनसस्ते [7]जीवन्त्यकुतोभयाः ॥ (१६७)

[1] My समुत्सार्य. [2] TR क्रमान् मुनिः. [3] MD1 सजात. [4] My विष्फुलिङ्गेषु. [5] MD1 My पूर्वमेवोदाहरणम्. [6] MD1 TR शान्तिर्विनश्यति. [7] MD1 TR जीवन्ति कुतो भयाः.

न चात्र क्रमो विवक्षितः । परस्परं विरोधिषु रसेषु य एवोद्रिक्तो रसः स तदितरस्य तिरोधानं [1]करोति । समुद्रिक्तः शृङ्गारो बीभत्समपि तिरस्करोति ।

अत्र बीभत्सतिरोधानं यथा––

ईदृक् सुगन्धि प्रविजृम्भमाण-
दर्पं [2]गलत्कान्ति मनोहरं च ।
अङ्गं स्त्रिया मांसमयं ब्रुवाणाः
पौराणिका हन्त न दृष्टियोग्याः ।। (१६८)

शान्तितिरोधानं यथा––

प्रभवति मनसि विवेको विदुषामपि शास्त्रसंभवस्तावत् ।
निपतन्ति दृष्टिविशिखाः यावन्नेन्दीवरा-
क्षीणाम् ।। (१६९)

एवं भावानामपि परस्परविरोधो द्रष्टव्यः । यथा––स्मृतिमूर्च्छ-योर्निर्वेदहर्षयोरित्यादि ।

विरुद्धा अपि कविभिर्मज्जनोन्मज्जनन्यायेन भिन्नविषयतया गुम्य-माना न विरोधमावहन्ति ।

यथा––

एकं ध्याननिमीलनान्मुकुलितं चक्षुर्द्वितीयं पुनः
पार्वत्या वदनाम्बुजस्तनतटे शृङ्गारभावालसम् ।

[1] All MSS. क्रियते. [2] TR ज्वलत.

अन्यद् दूरविकृष्टचापमदनक्रोधानलोद्दीपकं
शम्भोर्भिन्नरसं समाधिसमये नेत्रत्रयं पातु
वः ।। (२००)

स्त्रीणां पुंसां सखीनां चेत्यादि । अत्र विषयभेदादविरोधः । [1]एकविषयत्वे मज्जनोन्मज्जनभेदादविरोधो यथा--

तटस्थं नैराश्यादपि च कलुषं विप्रियवशाद्
वियोगे दीर्घेऽस्मिन् झटिति घटनास्तम्भितमिव ।
प्रसन्नं सौहार्दाद् दयित करुणैर्गाढकरुणं
द्रवीभूतं प्रेम्णा तव हृदयमस्मिन् क्षण इव ।।* (२०१)

अथैते रसाः किमाश्रयाः इति निरूप्यन्ते । तत्र नायकनटसामाजिकाश्रया[2] इत्येके । अन्ये तु नटस्यानुकरणमात्रपरतया न भावकत्वम् भावकत्वे वा सामाजिकान्तर्गतत्वमिति नायकसामाजिकाश्रयत्वं मन्यन्ते । न च सामाजिकेष्वेव भावकरसिकादिपदप्रयोगात् तन्मात्राश्रयत्वमाशङ्कनीयम् । अनुभवविरोधात् । नायकस्य रसानाश्रयत्वे विगतरसभावनतया कुतो रसाविष्कारः?

सामाजिकानां निरवलम्बनो रसः कथं प्रवर्तते । न च मालत्यादेरेवालम्बनत्वम् अनौचित्यात् । अत्र केचित् समाधानमाहुः मालत्यादिशब्दा योषिन्मात्रोद्बोधकाः । रावणादिशब्दाः शत्रुमात्रस्येति । तेन सामान्येन स्मृत्यारूढो योषिदादिः सामाजिकानामालम्बनत्वं भजते । न च विशेषाप्रतिपत्तिदोषः । दृष्टो देवदत्तः

[1] MD$_1$ TR एकविषयत्वेन. [2] MD$_1$ नटसमाजकाश्रया.

* R.Su. II. p. 173-174; ND. III. p. 158-162; PR. IV. p. 205-206.

कीदृग्वर्ण इति न ज्ञायते इति स्मरणदर्शनात् । न चैवं करुणादेर्दुःखात्मकतया तत्प्रधानानां प्रबन्धानामनुपादेयत्वम्, सर्वस्यापि रसस्य सामाजिकेष्वानन्दरूपतया [1]पर्यवसनात्; मूर्च्छोद्वेगादेरनुपपत्तिः तस्योपक्रमगोचरत्वात् । अन्ये त्वन्यथा समाधानमाहुः । वासनारूपेण सामाजिकानां चेतसि रसः प्रवर्तते । तेनालम्बनाद्यनपेक्षा[2] । यथा—प्रसिद्धालम्बन एव रसः स्वान्यसंबन्धितया [3]निर्विकल्पत्वेन गृह्यते । अनुमितो वा भावनया साक्षात् क्रियते । तेन न अनौचित्यम्, स्थायित्वेनानवभासनात्[4] । अताटस्थ्यम् अन्यदीयत्वेनानाकलनात् । करुणामयानामप्युपादेयत्वम् सामाजिकानां रसस्य सुखदुःखात्मकतया तदुभयलक्षणत्वेनोपपद्यते । अत एव तदुभयजनकत्वम् । एवंविधस्याप्युपादेयत्वमन्वयव्यतिरेकगम्यत्वमिति रसाः नायकाश्रिता एव । सामाजिकैर्नटचेष्टया काव्यश्रवणेन च साक्षाद् भाव्यन्ते, समनुभाव्यमानास्तं तमनुभवं जनयन्ति । परगतरससम्यग्भावनयान्वयव्यतिरेकाभ्यां निरतिशयानन्दजनकत्वमिति तत्र प्रवृत्तिरपि घटत इति सर्वं रमणीयमिति ॥

॥ इति रसकलिका समाप्ता ॥

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[1] MD₁ TR पर्यवसानात्. [2] My आलम्बनाद्यपेक्षा. [3] MD₁ TR निर्विकल्पेन. [4] My अनवभासात्.

TRANSLATION

The ancient schools of *alaṃkāra śāstra* recognize the following nine sentiments (*rasa-s*): the erotic (*śṛṅgāra*), the comic (*hāsya*), the pathethic (*karuṇa*), the infuriating (*raudra*), the heroic (*vīra*), the horrifying (*bhayānaka*), the odious (*bībhatsa*), the marvellous (*adbhuta*) and the sentiment of quietude (*śānta*).

But some do not recognize quietude (*śānta*) as a separate sentiment since there is no emotional excitement in it. Affection (*preman*) too is not regarded as a sentiment apart from those enumerated above.

Sentiment (*rasa*) may be defined thus:—

Sentiment (*rasa*) is that (final impression of a work of art) which arises when a (certain) permanent state (*sthāyibhāva*) produces a delightful sensation under the influence of the determinants (*vibhāva*), the consequents (*anubhāva*), the involuntary (*sāttvikabhāva*) and transient factors (*vyabhicāribhāva*).

This we shall explain subsequently:

The order of sequence of discussion (of the topic) of sentiment (*rasa*) is as follows:

(a) The locus of the sentiments (*rasa-s*), (b) the factors which help them, (c) the emotional conditions (precedent to the emergence of *rasa-s*), (d) the sequence of these emotions, (e) the fusion of sentiment and (f) the order of sequence of their emergence.

(a) The locus of a sentiment (*rasa*) may be twofold, the hero and the heroine.

Now the hero: Noble birth (*mahākulīnatā*), magnanimity (*audārya*), good fortune (*mahābhāgya*), gratitude (*kṛtajñatā*), youthfulness (*yauvana*), shrewdness (*vidagdhatva*), zeal (*utsāha*), fortitude (*dhairya*), sense of honour (*tejasvitā*), competence (*dakṣatā*), and righteousness (*dhārmikatva*) are the distinct qualities of the hero.

Noble birth (*mahākulīnatā*) is being born in a noble family. Thus:

In this pure race was born a surpassingly pure monarch by name Dilīpa, just as (the pure) moon (arose) from (the pure) milky ocean. **1**

Generosity (*audārya*) is the quality of sacrificing even that which one cannot afford to give up. Thus:

Karṇa gave away his own skin, Śibi his own flesh, Jīmūtavāhana, his life and Dadhīci (his back) bone. What is there, which the truly great will not sacrifice (to those who ask for it)? **2**

Good fortune (*mahābhāgya*) is overlordship of the whole universe, Thus:

sa velāvapravalayāṃ etc. He governed the earth as if it were just a single city, having the shores of the seas themselves for its moat, and owning no other lordship.

Gratitude (*kṛtajñatā*) is remembering (i.e. cherishing in one's memory) the help rendered by others. Thus:

Though he had rendered Kiṣkindhā totally free of enemies, still (Śrī) Rāmacandra felt too embarrassed to look at the face of Sugrīva. **3**

Youthfulness (*yauvana*) (of a man) is the middle age (between childhood and old age). Thus:

Vigorously young, with arms long as the yoke of a cart, with broad shoulders, with a chest broad as a doorway, with well rounded neck, Raghu surpassed his own father. Even so he appeared as profoundly humble and subdued before his father. **4**

Shrewdness (*Vidagdhatva*) consists in overcoming even the strong and brave through skill. Thus:

Rāvaṇa deceived those brave scions of the house of Raghu (Rāma and Lakṣmaṇa), with the aid of a Rākṣasa disguised as a deer and carried off Sītā, in spite of momentary obstruction by the king of birds (Jaṭāyus). **5**

Enthusiasm (*utsāha*) consists in cheerful and resolute maintenance of self-confidence and honour even amid distress (or danger). Thus:

A person struck down unconscious in battle struggles manfully to rise again; unmindful of bodily wounds and injuries caused by the piercing armour of the enemy, he challenging his enemy again on regaining consciousness. Thus he himself is the banner of triumph on the battle field. **6**

Fortitude (*dhairya*) is unwavering persistence in one's resolution in the face of a multitude of obstacles. Thus:

The vulgar, frightened by the thought of obstacles, dare not even attempt anything. A middle group of people make an attempt but give it up in the face of obstacles. But the noble-spirited are never disturbed even when obstacles arise again and again. **7**

Sense of honour (*tejasvitā*) is repelling insults and the like, even at the cost of their lives. Thus:

Tell us, what happens to these pumpkin fruits? Men of self-respect will not live if insulted by an insolent pointing of the finger. **8**

Competence (*dakṣatā*) consists in the ability to execute difficult tasks quickly. Thus:

Just as a young elephant in a mountain (plays) with its trunk, young (Rāma) placed his tender hand on that (bow); then it was bent and broken, making the bowstring roar. This bow seeming as if made of thousands of bright thunder-bolts, (this bow) which was responsible for the destruction of three *pura-s*, (this bow) which was made strong by the prowess of the gods, now was placed before Rāma. **9**

Righteousness (*dhārmikatva*) is single-mindedness in Dharma. Thus:

He who speaks not ill of others' faults, who gazes not at the face of a stranger-woman and who is self-

disabled in the matter of taking away another's wealth, is most honoured in this universe. **10**

The hero is again of four kinds: brave and exalted (*dhīrodātta*), brave and sportive (*dhīralalita*), brave and haughty (*dhīroddhata*) and brave and calm (*dhīraśānta*).

The brave and exalted (*dhīrodātta*) one is possessed of compassion, poise, modesty and is not boastful. *eg*. Rāma.

Compassion (*kṛpāvatva*) is not tolerating the sufferings of others. Thus:

Rāma was unperturbed when Tāṭakā appeared before him like a portent; when ordered (by Viśvāmitra) to kill her, he paused for a moment, moved by sheer compassion as Tāṭakā was a woman. **11**

Poise (*gāmbhīrya*) is maintaining a calm temper even in the face of provocation (or excitement). Thus:

I did not find any change in him (i.e. in Rāma's serene countenance) either when he was invited for his coronation or when he was asked to leave (Ayodhyā) for the forest. **12**

Modesty (*vinītatva*) is the quality of speaking with respect before persons of worth. Thus:

Before you, whose venerable feet are worshipped by the Brahmavādins, who is a repository of knowledge, penance and austerity, and who is foremost among

sages, I have, by destiny, not behaved with due modesty; pray, forgive me; I offer my salutations to you. **13**

Not boasting (*avikatthana*) is the avoidance of selfpraise. The illustration given above applies here also.

Brave and sportive (*dhīralalita*) is being free from worries, indulgent to his wives and gentle. Thus:

The enemies of the kingdom have been suppressed, the entire burden of administration has been vested in a competent (worth) minister—the subjects have been tended by vigilant protection and freed from all distress; and there are the daughter of Pradyota, the spring season and yourself. Freely let Cupid enjoy nominal satisfaction. I would rather think, this big festival is mine own. **14**

Brave and haughty (*dhīroddhata*) is (a person) full of arrogance and conceit, unsteady, irritable and boastful.

Darpa is intoxication (*mada*); *cala* is unsteadiness (*asthiraḥ*); *caṇḍa* is wrath (*krodha*,) *vikatthana* is boastfulness (*ātmaślāghaḥ*) or bragging; and these qualities are found in people of brave and haughty (*dhīroddhata*) type like Paraśurāma, Rāvaṇa and others. Thus:

(To me) Rāvaṇa, the Lord of Laṅkā, to whom the lifting of the mountain seat of *Rudra*, the cutting off his own heads like felling trees in a forest, the imprisoning of Indra and the seizure of the *Puṣpaka vimāna* were

mere sports and whose own indomitable hands were his ministers, what glory could there be for me in bending or breaking a moth-eaten bow? **15**

Brave and calm (*dhīraśānta*) is calm, modest and brave such as brahmans, business-men and others like Mādhava in *Malatīmādhava*. These heroes are common to all sentiments.

The hero of the erotic type (*śṛṅgāranāyaka*) is graceful, passionately sensitive to fine arts, charming and steady in love. ' Graceful (type of hero) (*vilāsavān*) is one who has the special characteristic of graceful movements of the eyes and of brows and the limbs at the time of communion with one's beloved. Thus:

Another gallant, with his handsome face obliquely turned round, picked and set in its place a garland that had slipped off his shoulder and was clinging to his gem-set armlet. **16**

Passionately sensitive to the fine arts (type of hero) (*kalāvān*) and the charming one (*saubhāgyavān*) are (explained with the illustration). Thus:

This embodiment (or treasure-house) of learning, though a mere child is coming here from his house, with a face like the full autumnal moon. The city at the place where he is within the range of vision, looks as if decked with blooming blue lotuses at the windows, because of the side-glance of women tremulous with emotion. **17**

Steadfastness (*sthirarāgitva*) is thus illustrated.

I know the power of penance; also that the maiden is under the protection of another. And yet, I am not able to release this heart from her (or yet, my heart does not disengage from thought of her). **18**

Heroes may again be classified into four types. They are in due order faithful (*anukūla*), clever (*dakṣiṇa*) deceitful (*śaṭha*) and shameless (*dhṛṣṭa*).

A faithful hero (*anukūla*)is one who loves only one woman. Thus:

Even the renunciation of Sītā was noble, since in a golden form, she was the consort of her husband while living in *prāgvaṃśa*—her husband who took no second wife to himself. **19**

A clever hero (*dakṣiṇa*) is one whose attention is devoted equally among many women and even though it is hard to have equal love towards all, he deports himself so cleverly as to seem equally devoted to all of them. Thus:

Kuntaleśvara's daughter has had her bath; it is now the turn of the sister of Aṅgarāja; Kamalā has won the (right of the) (night) in the game of dice; and the queen has to be appeased. Considering the relative claims of the women in the harem, the king stood indecisively two or three hours. **20**

A deceitful hero (*śaṭha* is one who conceals his unfaithfulness from all except the *nāyikā*. Thus:

Oh! false one! Even while you hold me in your arms, (you) suddenly lose your embrace, hearing the sound of the tinkling bells of another's girdle; to whom shall I complain of this, when my companion, drunk with the poison of your nectar-like honey-sweet talk, listens not at all. **21**

Shameless hero (*dhṛṣṭa*) is one who unabashedly does wrong. Thus:

The lac-dye mark on both sides of the forehead, the impress of the arm-band on the neck, spots of dark collyrium on the mouth, the eyes smeared with the betal juice—after the gazelle-eyed one had gazed at these (provocative) marks on the lover's face for long in the morning, her sighs got smothered in the lotus which she gaily sported in her hand. **22**

The deceitful (*śaṭha*) and the shameless heroes (*dhṛṣṭa*) have love towards their own beloved (i.e.) (*nāyikā-s*); otherwise there is the likelihood of mere semblance of *rasa* (*rasābhāsa*) (i.e., when love is not mutual).

The associates (*sakhāyaḥ*) of the hero are the companion (*pīṭhamarda*), the parasite (*viṭa*), the attendant (*ceṭa*) and the jester (*vidūṣaka*).

The companion (*pīṭhamarda*) is one who is subordinate to the hero, the parasite (*viṭa*) is one who has but a single accomplishment, the attendent (*ceṭa*) is one who is adept in bringing the lovers together and the

jester (*vidūṣaka*) is one who enlivens the hero with his witty remarks.

Now the heroines (*nāyikā-s*) are described:

In the same way the heroine may be classified into three types (in their relation to the hero). They are the (hero's) own wife (*svā*), (a woman who is) another's (*anyā*), common woman (*sādhāraṇastrī*) in accordance with her character (qualities). The (hero's) own wife (*svā*) is one who is possessed of special qualities.

The (hero's) own wife (*svīyā*) is one who does not abandon her beloved (husband) in time of weal or of woe, and who is endowed with good character, open-hearted and frank, so say the learned. Thus:

How can one get a beautiful cultured and loving wife of sweet words, of good family and agreeably congenial. **23**

Another's wife (*parakīyā*) is of two types, namely, maiden (*kanyā*), and one married to another (*paroḍhā*).

A maiden (*kanyā*) is one who is interested in playing with her friends, bashful and living in her father's house. Thus: "*jāne tapaso vīryam* " etc.

The (hero's) own wife (*svīyā*) herself becomes another's woman (*parakīyā*) when she seeks (improper) company during festivities. The person married to another (*paroḍhā*) is one who seeks union with others.

The deceitful types of characters do not appear (as the principal characters) in the works of great authors.

A common woman (*sāmānyā*) is one who is a courtesan girl (accessible to all), skilled in the fine arts (including love-making) and quite bold Thus:

The beauty of the heaven, ever since I saw her, has entered into my heart, a breach having been made there by the unfailing shaft of Cupid. **24**

A lady of noble family (*kulastrī*) is not given to jealousy and the hero is not to have fearless love sports with the wife of another. Courtesans (*veśyā-s*) have both these qualities (jealousy and free love sports) and therefore they form the entire wealth of Cupid.

The common woman (*sāmānyā*) is always a bold type (*pragalbhā*). The other two may be of three types, viz. inexperienced (*mugdhā*), partly experienced (*madhyā*) and experienced (*pragalbhā*).

Inexperienced (*mugdhā*) is one whose passion is overpowered by bashfulness, and is adolescent, innocent and (jealous) whose anger will not produce any result.

Partly experienced (*madhyā*) is one whose youthfulness is quite evident, whose passion and bashfulness are well balanced and who is capable of love sports to the extent of fainting.

Adolescence (*alpayauvanatva*) is illustrated thus:

Her breasts have not received the full expansion (enlargement) due to them; so also the three lines

(in her stomach) are noticeable as lines; but have not become regular folds with ups and downs; in the middle is seen the (vertical) line of hair semi-dark, straight and long; the body is beautiful combining youth and childhood. **25**

Innocence (*mūḍhatva*) is lack of discrimination. Thus:

"Oh you innocent child! Why do you think of passing all your time in simple faith? Be proud, take courage and give up your frank and open behaviour towards your lover". Thus admonished by her friend, her countenance betraying fear (in her heart), she replied, "speak softly, for, my beloved dwells in my heart and (perchance) he would hear you." **26**

Love overpowered by bashfulness (*lajjāvijita-manmathatva*) is illustrated.

When spoken to, she answered not; when held by her garment, she wanted to go away. She lay in the bed with face turned away; still she gave pleasure to Śiva. **27**

Gentleness and futility of anger (*mṛduniṣphala-mānitva*) may be illustrated thus:

Hearing from her maids about the unfaithfulness of her lover, she was angry (with him); but when the lover embraced her fervently, she forgot her anger, being confused. **28**

The youthfulness being quite evident (*saṃlakṣya-yauvanatva*) in the case of a partly experienced girl (*madhyā*) may be illustrated thus:

Her body in full youthful bloom, seemed charming in its perfect symmentry, like a painting emerging in stages under the brush (of a painter) or like a lotus blooming under the (warmth of the) rays of the sun. **29**

Sheer bashfulnes and love on a par with each other (*tulyalajjāsmaratva*) may be illustrated thus:

'He is asleep (now), (you) go and sleep, friend!', so saying the maids left; thereupon being ardent and filled with love, I pressed my face against his face. When, however I noticed, from the bristling of the hair of the rogue, that he held his eyes closed in a deceitful manner, I was smitten with shame, which he swept away by indulging in acts appropriate to the occasion. **30**

Love dalliance to extent of fainting (*mohāntasurata-takṣamatva*) may be illustrated thus:

'Her bosom was pressed low under the close embrace, and the skin bristled with happiness, the garment slipped off from her hips, as the ardour of love rose to a pitch of intensity and she whispered weakly; "Now, don't you, the destroyer of my pride, commit any excess, it is enough!" I was not sure if she was sleeping or was dead, or sank into my heart or simply melted away. **31**

Experienced (*pragalbhā*) is she who is blinded by youth, whose bashfulness has been overcome by passion, and is ecstatically excited during love play.

Being blinded by youth (*yauvanāndhatva*), may be illustrated thus:

Who will not stumble (as in a rugged place) in the case of the curvacious (uneven) body of a gazelle-eyed maiden, showing extremely buxom bosoms, a deep navel and high hips? **32**

Bashfulness being overpowered by love (*smarākrāntalajjātva*) and excitement and the tumult of joy during love play (*ratāvānandāvilatva*), are illustrated thus:

Here smeared with betal juice, there soiled by the stains of black-sandal paste, here covered with the camphor powder, there marked with imprints in lac-dye, with extensive wave-like crumplings and with scattered flowers, fallen from the curls, the bed clothes proclaim the enjoyment of the woman in various ways. **33**

Partly experienced (*madhyā*) and experienced (*pragalbhā*) heroines are again of three types according to (how they show) their anger (*māna*). They are (*a*) the self-controlled (*dhīrā*), (*b*) partly self-controlled (*adhīrā*) and (*c*) one (lacking in self-control and) using harsh words (*paruṣā*).

Anger (*māna*) arises from jealousy on the part of women when the lover is interested in another. The

self-controlled (*dhīrā*) type of girl hides her (real) feelings and is outwardly respectful in offering herself to the embraces of her lover.

Hiding the (real) feeling and showing outward respect, (*ākāragopana* and *ādara*) are illustrated thus:

She avoided sitting together on the same seat, by rising to receive him when he was still far away; she prevented a passionate embrace, under the pretence that she would bring the *tāmbūla*; by engaging a number of servants, standing around, she prevented conversation; thus the clever one, under the guise of doing him honour, gave full vent to her anger against her lover, though politely. **34**

Offering herself with indifference (*udāsīnatayā svāṅgārpaṇatva*) is illustrated thus:

Weary, she does not resist as formerly, the loosening of her garment, nor as before does she, when she is seized by the hair, break the arch of her brow and bite her lip severely; she willingly bends her limbs and does not repulse a violent embrace; oh! the fair one seems, now to have learnt quite a different mode of (showing) (her) anger. **35**

The partly self-controlled (*adhīrā*) one is she who shows her anger with tears and oblique speech. Thus:

'Behold! What a misfortune has befallen that (former) love of ours; when the formation of the brow was anger, when silence was strife, when a mutal smile was reconciliation and a glance a favour. Today, on

the other hand, you hover around my feet and yet my wicked self cannot get rid of anger.' **36**

The one lacking in self-control (*paruṣā*) is she who threatens (her lover) with beatings. Thus:

Embracing him closely, in her anger, with the bonds of her lissom creeper-like arms, she leads her lover in the presence of her friend into the pleasure-house at the hour of evening; then stammering forth, 'ah! again he acted thus' thus hinting at his misdemeanour, she slaps him crying, while, he, the blessed one, laughs bent on denying everything. **37**

Facile (*sugama*) and troublesome (*durgama*) ways of the above (means of appeasing) can be illustrated thus:

They (the heroines) are of eight types in accordance with their behaviour in love (*śṛṅgāra*). They are (*a*) one who has her husband under her sway (*svādhīnapatikā* (*b*) one who is well dressed up to receive her lover (*vāsakasajjikā*); (*c*) one who is distressed at (her lover's) absence (*virahotkaṇṭhitā*); (*d*) one who is deceived (*vipralabdhā*); (*e*) one who is enraged (at the infidelity of the lover) (*khaṇḍitā*); (*f*) one who is separated (from her lover) by a quarrel (*kalahāntaritā*) (*g*) one whose beloved is away (*proṣitabhartṛkā*), and (*h*) the one who goes after (her lover) (*abhisārīkā*). All these types are explained in due order.

The one who has her husband under her sway (*svādhīnapatikā*) is she whom her lover never leaves. Thus:

Caressing the tips of her curls and decorating her (cheeks) with streaks of fragrant substances, thus fondling her, the lover follows her like a shadow. **38**

One who is well dressed up to receive her lover (*vāsakasajjikā*) is she who decorates her pleasure house and herself, when her lover is about to come. Thus:

With her beauty enhanced through decoration, with the pleasure-house made attractive with the canopy of incense, with the long, dark-eyes, the girl, anxiously resting her glance on the door-step, is eagerly expecting you (the beloved). **39**

This (types of heroine) is anxious and is in haste (*cintātvarāvatī*).

One who is distressed at her lover's absence (*virahotkhaṇṭhitā*) is she who is disturbed (even) when her lover (delays his arrival) through no fault of his. Thus:

Friend! Certainly he (the lover) has been won by some other woman in the lute-playing competition, for which the stake probably was his staying with her that night. Otherwise, how can the lover delay? It is late in the night: even the *śephālikā* flowers have dropped down and the moon has moved to the middle of the sky. **40**

This (type of heroine) is affected by melancholy (*cintākhedavatī*).

One who is deceived (*vipralabdhā*) (is a person who) frequently sends her maid (to her lover) and fixes some rendezuous and suffers disappointment because of her lover's absence at the rendezuous. Thus:

'Get up! Maid! Let us go: The hour (*yāma*) is gone. The lover has not yet come. How can we have confidence in that deceiver who utters false excuses!' **41**

She is afflicted by anxiety, bashfulness and grief, (*cintālajjākhedavatī*).

One who is enraged (at the infidelity of the lover) (*khaṇḍitā*) (is she who) is filled with jealousy on perceiving marks on her lover's person arising out of his relations with another (woman). Thus:

What you said, is true; 'You are my beloved'. Now you have come to my house wearing the garments that were worn by the woman dear to you. A lover's adornments become meaningful only when seen by the beloved. **42**

This type (of heroine) is in grief and sheds tears (*khedāśrusantāpavatī*).

One that is separated from her lover by a quarrel (*kalahāntaritā*) is described by the art-experts as one who suffers remorse after dismissing her lover away in anger. Thus:

'My face almost burns with the deep sighs, my heart is torn up right from the roots; sleep has deserted me; the face of the beloved one is not seen; night and

day I weep; and my limbs have grown thin. I scorned my lover with indifference when he fell at my feet. Friends! what merit of mine had you in mind, when you made me display anger towards my lover?' **43**

This type (of heroine) is afflicted by grief, and sheds tears (*khedāśrusantāpavatī*).

One whose beloved is away (*proṣitabhartṛkā*). She is distressed because her lover has gone to a far-off country. Thus:

She scanned the path by which her lover was expected to come as far as her eyes could reach, but as the day declined and darkness crept apace, and traffic on the road ceased, her heart was filled with despair, and trembling, she took but a single step homewards, and thinking 'He might have come at this moment' she swiftly turned round and looked back again. **44**

This type (of heroine) is experiencing separation (*virahānubhāvavatī*).

'A person who goes after her lover' (*abhisārikā*). She is love sick and goes to her lover or makes him come to her. Thus:

Upon your breasts, you have suspended a string of radiant pearls; around your heavy hips you have clapped
radiant pearls; around your heavy hips you have clapped
a noisy girdle; your feet carry jingling anklets studded with precious stones; when you, oh simple one! go to your lover with such beating of drum, why do you

tremble with violent fear and cast anxious glances on all sides? **45**

Or thus:

A girl instructed her female messenger (*dūtī*) thus: 'Having understood his (the lover's) feelings thoroughly, you speak to him cleverly in such a way that he may not discern my levity and he may act tenderly towards me.' **46**

This type (of heroine) is agitated (*bhītisambhramādiyuktā*).

The helpmates of these heroines, in carrying out their (heroines) plans (towards the lovers) are:

The messenger (*dūtī*), maid servant (*dāsī*), a female friend, (*sakhī*), foster sister (*dhātreyī*), a neighbour (*prātiveśinī*), a female ascetic (*liṅginī*), a craftswoman (*śilpinī*) and her own relative (*svā*), (all of these) being possessed of qualities (to match those) of the friends of the hero.

The helpmate's statement (is illustrated) thus:

Oh! Mistress! Whom do you cherish so much in your heart for a long time, that it makes you feel a thrill, repeatedly gasping, with the pupils in your eyes moving slowly, showing side glance, you appear as if asleep, or still like a painted picture; Oh absent-minded one! You are as thin as a line and you are an enemy to your own self. Why do you blush? Tell me? Does not the god of love hurt you in the secret recesses of your heart? **47**

Then the states (*bhāva*) are explained. Here are the permanent states (*sthāyibhāva-s*).

The permanent state (*sthāyibhāva*) is stated to be the one which is not overshadowed by other states whether of same types (*sajātīya*) or different types (*vijātīya*) and remains unchanged till the realization of the sentiment (*rasa*).

The states of the same type (*sajātīya*) may be seeing some girl other than the heroine etc. and states of different types (*vijātīya*) like anger (*krodha*) etc.

The permanent states (*sthāyibhāva-s*):

Love (*rati*), mirth (*hāsa*), sorrow (*śoka*), anger (*krodha*) energy (*utsāha*), terror (*bhaya*), disgust *jugupsā* astonishment (*vismaya*) and quetism (*śama*) are the well known permanent states (*sthāyibhāva-s*).

Love (*rati*) etc. are respectively the permanent states of the sentiment like erotic (*śṛṅgāra*) etc.

Love (*rati*) is the permanent state (*sthāyibhāva*) of the erotic sentiment (*śṛṅgāra rasa*).

It is a kind of desire. For instance, 'I should like to have it, a kind of desire (*icchā*). Associated with that (desire) is the emotional state (*bhāva*). It is of two kinds (*a*) in respect of union (of the sex) (*saṃbhogaviṣayaḥ*) (*b*) in respect of any other object (*taditaraviṣayaḥ*). The latter is called (affection) or friendship (*prītiḥ*); that which is associated with union (of the sex) is called love (*rati*). Some people have stated that love

(*rati*) is of the nature of bliss (*ānanda*); this is doubtful because there is no bliss in the case of love in a state of separation (*viprayoga*).

This kind of love (*rati*) is thus illustrated:

In this world there are various things like the crescent-moon which are naturally sweet and others which excite the mind, but to me (the fact) that this girl who is like moonlight to my eyes, came within the range of my vision, is the only great festivity in (my) life. **48**

Mirth (*hāsa*) is the condition of the mind arising from (the sight of) abnormal (or incongruous) things. Thus:

Lord Kṛṣṇa played with the cows. So even today Goddess Lakṣmī favours dull-witted people (as good as cows); how strongly attached she is towards her lord! **49**

Sorrow (*śoka*) is considering another's misery as his own, so as to afford relief to him; or the extreme grief in one's own self by the separation of beloved persons. Thus:

You have not left my heart, you are seen everywhere Oh! Child Rāma! The fact that you are gone, is inferred from the sorrow (in my heart). **50**

Anger (*krodha*) is the display of strong feelings because of humiliation etc. by others (like enemies etc.) Thus:

After breaking both the thighs of Duryodhana, to pieces with the furious strokes of his mace, flourished

round and round by his active arm, Bhīma will tie up high your lock of hair. Oh Queen! With hands strained red with the thick blood (of Duryodhana) streaming profusely and clinging fast to his hands. **51**

Zeal (*utsāha*) is steady endeavour towards great work. Thus:

Without conquering the earth surrounded by sea, without removing the agony of the world and without giving the (entire) wealth to the indigent, how do we (who are such famous ones) live (in this world)? **52**

Terror (*bhaya*) is the premonition of undesirable things on seeing something fierce-looking etc. Thus:

Muttering *mantra-s* to save themselves from death, frequently, thinking of their favourite dieties, with dry throat, with agitated and unsteady steps, unable to talk and trembling all over, the travellers cross the small villages which are filled with smoke, dark like the bull of God *Yama*, where dogs are seen barking while eating the flesh of the elephants. **53**

Disgust (*jugupsā*) is a censorious attitude of mind on finding the defects of objects. Thus:

A smile is nothing but the unshapely sight of the bones (of the teeth), the shining pair of eyes are the dirty marrow of flesh, the massive breasts are the lump of flesh. Is she (the woman) not hell that is found in another place. **54**

Astonishment (*vismaya*) is a state of expansiveness of the mind by the sight of strange objects (that have not been seen before). Thus:

The trumpet that introduces the life (of my brother) in his childhood is the twanging sound that comes from the broken pieces of Śiva's bow, held in his arms, the sound which does not cease, even now, its reverberation having been increased by the echo through the openings of the pieces of the shell of the universe broken by the explosion. **55**

Quietism (*śama*) is the absence of change in the mind because of the absence of worldly desires (*vairāgya*) etc. Thus:

We are eating alms, having the region of the sky as garment, sleeping on the floor of the earth; what can we do with kings? **56**

Determinant State

The determinant state (*vibhāva*) is that which causes the development of the sentiment (*rasa*) by its being recognized. It is of two kinds, viz. fundamental determinant (*ālambanavibhāva*) and excitant determinant (*uddīpanavibhāva*. That which is the object of the sentiment, is the fundamental determinant (*ālambanavibhāva*. In erotic sentiment (*śṛṅgāra-rasa*) the fundamental determinants are the hero (*nāyaka*) and the heroine (*nāyikā*); in furious sentiment (*raudra-rasa*) the enemy, and so on.

In erotic sentiment (*śṛṅgāra-rasa*) the fundamental determinant (*ālambanavibhāva*) may be illustrated thus:

In the matter of her creation, was the moon, the bestower of loveliness, her progenitor? Or was it cupid himself, who is exclusively of the erotic sentiment? Or was it the spring season that abounds in new-blown flowers? How could the old ascetic, who has been dulled by the study of the Veda-s and who has no desire for sensual objects, have produced so lovely a form? **57**

Knowledge about the fundamental determinant *ālambanavibhāva*) (i.e. hero or heroine) is through direct perception, or in a dream, or in a picture or by hearing (descriptions); the other factor which stirs and sustains (the development) of the sentiment is called the excitant determinant (*uddīpanavibhāva*).

It is of four kinds:

The qualities of the fundamental determinant, (*ālambanaguṇa*), its activities (*ceṣṭā*); its decoration (*alaṃkṛti-s*), and this in its environment (*taṭastha*) fall into four groups of excitant determinants *uddīpanavibhāva*).

Of these the qualities of fundamental determinant (*ālambanaguṇa*) are a good figure (*rūpa*), youth (*yauvana*), beauty (*lāvaṇya*) etc.

Of these a good figure (*rūpa*) and youth (*yauvana*) are thus illustrated: 'The breasts are very lofty' etc.

Beauty (*lāvaṇya*) is described thus:

Whether she is a beautiful woman or not, how could the discrimination be made? For, only a streak of splendour is seen and not its substratum. **58**

Activity (*ceṣṭā*) is of two kinds: That which arises from youthfulness, is feeling (*bhāva*), emotion (*bhāya*) etc. The other (type) is its experience (*anubhāva*). Of these the second (type) is illustrated thus:

Meanwhile, there appeared in that girl with large eyes a certain excessive emotional manifestation, whose variety and richness were inexpressible in terms of words, which was clearly indicative of her agitation; and which upset her fortitude; this was the victorious touch of love! **59**

The first (type) is described mainly in woman.

They are feeling (*bhāva*), emotion (*hāva*), passion (*helā*), sweetness (*mādhurya*), self-control (*dhairya*); then sportiveness (līlā), delight (*vilāsa*), tastefulness (*vicchitti*), confusion (*vibhrama*), amorous agitation (*kilikiñcita*), manifestation of affection (*moṭṭāyita*), pretended anger (*kuṭṭamita*), affected indifference (*bibboka*), lolling (*lalita*), impetuosity (*kutūhala*), excitement, (*cakita*) bashfulness (*vihṛta*) and humour (*hāsa*).

Of these, feeling (*bhāva*) is the knowledge of sentiment. The same, when the reaction is slightly manifested is the state of emotion (*hāva*). The same which is clearly manifested is known as passion (*pelā*).

Of these, the state of feeling (*bhāva*) and emotion (*hāva*) may be illustrated as follows:

Her eyes are languid, she is not interested in the childhood sports, she listens when the friends are talking of sensual topics, now she does not get on the laps of men freely (as before); certainly this girl is gradually being seized by the coming youthfulness. **60**

Passion (*helā*) may be illustrated thus:

'Oh charming girl! tell me who is the lucky one whom you are gazing at today, with eyes that turn languidly, overflowing with love, eyes that often turn for a moment towards him directly, then flicker to and fro bashfully, then move away for a moment and betray involuntarily the feeling of love centred in your heart.' **61**

Sweetness (*mādhurya*) is beauty even without ornaments. Thus:

The lotus is beautiful, though mixed up with moss (*śaivala*); the spot on the moon, though dark, enhances the beauty (of the moon); this slim girl is more attractive even with a bark garment. What indeed is not a decoration for a figure which is charming (by nature)? **62**

Self-control (*dhairya*) is preserving one's virtue undamaged. Thus:

Let the moon with (his) digits unimpaired blaze in the sky, night after night; let Cupid burn. What else more than death would he bring about? But to me (are) dear, (my) esteemed father and mother of unblemished parentage, (and) untarnished purity of

ancestry, but not certainly this person (myself) or (my) life. **63**

Sportivness (*līlā*) consists in imitating the lover in action, speech or movements. Thus:

She follows (her) beloved by imitating him in (his) action in such a way that even her co-wife, giving up jealousy, gazes at her with interest. **64**

Tastefulness (*vicchitti*) consists in extreme beauty even with a few ornaments. According to some, it can be even indifference towards ornaments. Thus:

The body smeared with sandal paste, the sprout-like lips beautiful with the juice of the betel leaves, the eyes having the application of collyrium, and very fine clothes—these are the decoration for a girl, the rest is luxury. **65**

Delight (*vilāsa*) consists in an immediate emotional change at the sight of the beloved. Thus:

'Meanwhile—' (verse 60)

Confusion (*vibhrama*) consists in misplacing the ornaments in haste on some occasion. Thus:

When the moon rose the beautiful girls with their eyes and mind absorbed in the conversation with the female messengers (from their lovers) put on their decoration in such a way that the friends laughed at them for wearing their ornaments at wrong places. **66**

Amorous agitation (*kilikiñcita*) consists in a combination of anger, weeping, joy, fear and the like. Thus:

The shaking of the tender hands, the *sītkāra* sound inside (showing the thrill of pleasure), and the half opened eyes of the girls in privacy, with choked voice—these served as weapons of Cupid. **67**

Manifestation of affection (*moṭṭāyita*) is being absorbed in thoughts for the lover, at the mention of him. Thus:

With her mind set on the king, though in the picture, she cast down her moon-like face because of bashfulness, unable to control herself. **68**

Or thus:

When, in order to bring out the hidden cause for her love fever, her friends started narrating your adventures, Oh handsome one, she made it clear by the stretching of her limbs in such a way that the body was bent backwards and the tips of her breasts thrust forward, and her arms were full of bristling (with excitement). **69**

Pretended anger (*kuṭṭamita*) is uncontrolled feeling of happiness even at the hard pressure of the lover in sexual dalliance; or the beloved pretending to be unhappy, even though really happy during sexual dallianace. Thus:

With her lips bitten and released (by Śiva) while kissing, Goddess (Pārvatī) shook her tender hands because of pain; soon with the cool ray of Śiva's crescent moon, she had her pain appeased. **70**

This is an example of the first type; the second type is quite explicit.

Affected indifference (*bibboka*) is a (carefully) indifferent behaviour towards one that is loved, because of heightened pride. Thus:

Those who, while they act in a virutous way, while they do find good qualities (pretended to) indulge in vices, who would rather yield their lives than look at their lover full in the face, whose very affirmation even in regard to what they exceedingly desire is set forth in a negative form, may those women, of a nature strangely different from that of the three worlds, be auspicious unto you. **71**

Lolling (*lalita*) is the graceful movements of the delicate limbs. Thus:

Knitting the eye-brows, she speaks making gestures with her tender hands; she sees by her side-glance gracefully; walks gently pacing with her lotus-like feet freely! Thus was she made to dance, though without the accompaniment of music, by her blossoming (first) youth. **72**

Impetuosity (*kutūhala*) is the excitement on seeing something beautiful. Thus:

A cetain girl pulled off her foot which was being held by the decorating maid and still wet with paint, and having given up her (usual) playful steps, made the way upto the window, marked by her footprints (with the lac-dye). **73**

Excitement (*cakita*) is the confusion due to fear. Thus:

A beautiful girl got frightened when her thighs were struck by a moving fish and she reached the height of excitement in confusion. Young girls are always highly excited even without apparent reason; what need be said when there is a real cause! **74**

Bashfulness (*vihṛta*) is speaking or doing what is proper to the occasion. Thus:

After painting her feet red, the maid blessed her saying laughingly, 'Touch the crescent moon on your husband's head with this (foot)'. At this Pārvatī gave her a blow with her garland without (speaking) a word. **75**

Humour (*hasita*) is laughing suddenly, not produced by any feeling. Thus:

Since the slender-limbed girl laughed suddenly (without a reason), certainly she lives in the heaven of Manmatha (Cupid), the god of love, whose arrows are flowers. **76**

Decoration (*alaṃkṛti-s*) may be as set out below:

Garlands, attire, ornaments, intoxicating drinks sandal paste, the incense, the bath, the marks of sexual dalliance, the streaks drawn (on the cheeks) etc. These are not elaborated here as they are quite well-known to poets.

The environment (*taṭastha*) is explained.

The rising moon, the thunder, the notes of the cuckoo, honey, forest, tanks, camphor, song, the humming of bees etc., the pleasure house, the seasons, the garland, the sandal paste, the music, the cool water, the betel leaves, chatting with maids and so on.

These are also not elaborated as they are quite well-known to poets.

ANUBHĀVA

The consequent state (*anubhāva*) is explained thus:

The effect which is manifested when the permanent state (*sthāyibhāva*) becomes the sentiment (and which is) indicative of states (*bhāva*) is to be known as consequent states (*anubhāva*).

The following is the method accepted by the experts on dancing: When the permanent state (*sthāyibhāva*) like love (*rati*) is developed (into *rasa*), the transient states like despair (*nirveda*) are produced like the waves in the ocean of basic mental state. They are called transient states (*vyabhicāribhāva*). Since as mental feelings, they are difficult to be communicated directly, they are indicated through speech, movements of the eyes etc.; thus being the indicators of *nirveda* etc., which are made known, these (glances etc.) are also called *anubhāva*. This is also proper since they are important in Dance. Those ordinary people who are bent only on recognizing the *rasa* experience the permanent state (*sthāyin*). *Nirveda* etc. are inferred through (the sight), the movements of the eyes etc. and experienced;

hence they (*nirveda* etc.) are also called *anubhāva*. The distinction is only in name; they are indeed transient states not differing much from one another.

Of these the consequent state (*anubhāva*) are explained:

The movement of the eyebrows, pupil (of the eyes) and the eye, the change of colour in the face, the trembling of the lips, the change of the movement of the feet and hands and speech constitute the movements of limbs (*aṅgavikriyā*).

When defining despair (*nirveda*) etc., these *anubhāva-s* will be enumerated (and explained as the suggestive elements).

Horripilation (*romāñca*) etc. though *anubhāva-s*, since they are indicators, are distinctly known as involuntary states (*sāttvikabhāva*) because of their arising from the inner nature (*sattva*).

SĀTTVIKABHĀVA

Involuntary states (*sāttvikabhāva*).

The eight involuntary states (*sāttvikabhāva*) known are—stupefaction (*stambha*), fainting (*pralaya*), horripilation (*romāñca*), sweating (*sveda*), loss of colour, (*vaivarṇya*), trembling (*vepathu*), weeping (*aśru*) and change of voice (*vaisvarya*).

Stupefaction (*stambha*) (is) the loss of sensibility of (all) the limbs due to fear, ecstatic joy etc. Thus:

Let the victorious glances of the timid-eyed girl increase your prosperity, the glances at the fall of which, young men become stupefied wherever they are as if nailed down. **77**

Fainting (*pralaya*) is the loss of the sense on account of passion, grief etc. Thus:

'Would the various naturally agreeable actions of the lovely-eyed one concern me, (actions) filled with love, with growing affection, showing intense passion produced through familiarity in which there is the direct intense absorption of the mind (the functioning of the external senses), even though they are created by (mere) fancy.' **78**

Horripilation (*romāñca*) is the state in which the hair stand on end on account of fear, passion etc. Thus:

Oh beautiful girl! Why is it that your body has become like the *kadamba* blossoms, on account of the intense and frequent horripilation. **79**

Sweating (*sveda*) is the oozing of fluid from the body due to passion, heat, exhaustion etc. Thus:

The drops of perspiration due to fatigue became an ornament to the beautiful girls, on producing horripilation on the bosoms smeared with fragrants, and shining like pearls on the face from which the *tilaka* mark has disappeared. To those who are beautiful even the distortions enhance the beauty. **80**

Loss of colour (*vivarṇatā*) is the pallor (i.e. change of colour of the body) on account of despondency, intoxication, anger etc. Thus:

Her body (is) languid like a crushed lotus-creeper; (she) acts with great difficulty (only) under the importunities of (her) retinue; and (her) cheeks, pale like a newly cut piece of the tusk of an elephant, match the beauty of the moon free from the stain. **81**

Trembling (*vepathu*) is the tremor of the body due to passion, anger, fear etc. Thus:

Don't you be proud that on your cheek there shines, drawn by the lover's hand, a flower-bud (designed as an ornament). Is there no one else, you think, who is the recipient of such decoration, now, but for the trembling (of the lover's hand) acting as an unfriendly obstacle? (while your lover was so cool and collected that his hand never trembles even when sketching a flower-bud on thy cheek?) **82**

Weeping (*aśru*) consists in tears flowing from the eyes because of grief, dejection, excessive joy etc. Thus:

On this lake, in the intervals between the falling and rising of tears, I beheld the regions full of lotuses, the lotuses which trembled with their big stalks being shaken by the wings of the *Mallikākṣa* geese which cackled indistinctly through joy. **83**

Change of voice (*vaisvarya*) is the faltering and choking in voice on account of intoxication etc. Thus:

The words of the lotus-eyed girl sweep away the mind—the words, resplendent like the indistinct and sweet cooing of the intoxicated cuckoos, and similar to the voice of the flight of ospreys, and with soft voice broken and choking because of excitement. **84**

These are the internal feelings (*sāttvika*) because of their arising from the inner nature (*sattva*). For example there are three types of transformations of the mind. They are the good (*sāttvikī*), passion etc. (*rajasī*) and the dark (*tāmasī*).

Their definitions are as follows:

Goodness (*sattva*) is considered to be buoyant and bright, passion (*rajas*) to be stimulating and mobile, and darkness (*tamas*) alone is heavy and enveloping.

The (*sāttvikaguṇa-s*) are born of inner nature and favourable position (*anukūlāvasthā*) by their being bright (*prakāśa*) and buoyant (*laghu*). But, how can they be explained with reference to their manifestation in the (worldly) objects? (It is explained) that the world of which all things are manifestations in the composite of three *guṇa-s* called *sattva*, *rajas* and *tamas* of which the characteristics are happiness (*sukha*), misery (*duḥkha*), and stupor (*moha*).

VYABHICĀRIBHĀVA

The transient states (*vyabhicāribhāva*):

The transient states (*vyabhicāribhāva-s*) are: despair (*nirveda*), weakness (*glāni*), apprehension (*śaṅkā*), fatigue

(*śrama*), stupefaction (*jaḍatā*), depression (*dainya*), contentment (*dhṛti*), joy (*harṣa*), acrimony (*ugratā*), anxiety (*cintā*), fright (*trāsa*), envy (*īrṣyā*), indignation (*amarṣa*), arrogance (*garva*), recollection (*smṛti*), death (*maraṇa*), intoxication (*mada*), dreaming (*svapna*), drowsiness (*tandritā*), awakening (*avabodha*), bashfulness (*vrīḍā*), stupor (*moha*), epilepsy (*apasmāra*), assurance (*mati*), indolence (*alasatā*), agitation (*āvega*), deliberation (*tarka*), dissimulation (*avahitthā*), sickness (*vyādhi*), insanity (*unmāda*), despondency (*viṣāda*), impatience (*autsukya*) and fickleness (*cāpala*).

Despair (*nirveda*) is the frustration due to the knowledge of ultimate Reality (*tattvajñāna*), misfortune (*āpad*), jealousy (*īrṣyā*) and the like; in this state (there occur) anxiety, tears, heaving a sigh and depression.

That due to the knowledge of ultimate Reality (*tattvajñāna*) is illustrated thus:

What if you have obtained wealth which can (like the divine wish-fulfilling cow) bestow all your desires? What if you have placed your feet triumphantly on the heads of your enemies? What if you have honoured your friends by (giving them) wealth? What if men continue to live till the end of world? **85**

(That due to) misfortune (*āpad*) is thus illustrated:

Remove the camphor; keep the string of pearls at a distance; what is the use of the lotus? Oh! friend! enough of the (cool) stems of the lotuses—The girl is moaning thus day and night. **86**

(That which is) the outcome of jealousy (*īrṣyā*) is thus explained:

'That my enemies exist is painful enough to me, but more so that he is an anchorite. He besides kills the race of demons even in my own place, and forsooth Rāvaṇa is still alive. Fie! fie upon Indrajit! What use is there in waking up Kumbhakarṇa either? What avail are these arms of mine so uselessly fat by pillaging the hamlet of heaven?' **87**

Though the third type is common to all sentiments, it has an importance in the sentiment of fury (*raudra-rasa*) and heroic sentiment (*vīra-rasa*).

Weakness (*glāni*) is the decreasing of strength due to great anxiety and illness, causing change of colour, trembling, lack of energy, feebleness of body and bending down of the body. Thus:

Just as the heat developed in autumn does with respect to the inner petal of the *ketakī* flower, so the terrible and lasting grief that has emaciated her flower-like heart, is drying up her extremely pale and lean body which resembles a beautiful new leaf picked from its stalk. **88**

Apprehension (*śaṅkā*) is defined by the wise as the expectation of the approach of something undesirable: in this, there will be trembling, emaciation, anxious looks and the like, as well as change of colour and voice. Thus:

She turns away her face in bashfulness before everyone, thinking that she has been recognized (by them). On seeing two persons talking together, she fancies the talk to be concerned with herself. When her women friends smile, she betrays unparalleled embarrassment. My beloved generally remains oppressed by the agony deeply seated in the recesses of her heart. **89**

Fatigue (*śrama*) is the feeling of tiredness arising from love sports or from travel and the like; in this state there may occur perspiration and so on. Thus:

Having reached the culmination of sexual dalliance out of love-intoxication, the long-haired girls with their unbearably ample breasts lay down to rest in such a way that the hair clung to their forehead wet with perspiration. **90**

Stupefaction (*jaḍatā*) is to be (understood as) incapacity for action caused by seeing or touching something agreeable or disagreeable; in this (state) one gazes with unwinking eyes, remains silent and the like. Thus:

His head dropping on the tip of the bow, tears pouring down (continuously) forming as it were another-bow-string; on hearing the sound of the thunder at intervals, he neither goes nor stands still, again brooding over something. **91**

Contentment (*dhṛti*) is absence of desire because of true knowledge or acquisition of desired objects. That due to knowledge of truth is illustrated thus:

We are happy with the bark garments; you are happy with the silk garment; the (essential) satisfaction is the same. There is no difference at all. Poor indeed is he whose greed is great. If one feels content in his heart, who is poor and who is wealthy? **92**

That due to the acquisition of desired objects is illustrated thus:

The very same moon-beams now please my body, the same shafts of Cupid are now agreeable (to my mind). Oh fair lady! Whatever was cruel and provoked me, seems to be reconciled to me now on account of my union with you. **93**

Joy (*harṣa*) is pleasure caused by joyous occasions and the like, and is manifested in tears, perspiration and a choked voice. Thus:

Dear boy! How few indeed are the days that have passed since your dear father, the slayer of Indrajit, was born! His son also follows his heroic conduct. Fortunately, the race of Daśaratha has obtained stability (by worthy descendants). **94**

Depression (*dainya*) is due to loss of strength; (it arises) out of poverty. Thus:

(Considering well about) us as rich in self-control, of your exalted family tradition, and of the flow of her affection towards you unprompted by relatives, this girl should be regarded by you, as one among your wives (with due respect). Further than

this will depend on fate. That indeed, may not be expressed by the bride's relatives. **95**

Acrimony (*ugratā*) consists in violent anger, abusiveness and might and when misconduct is found out. In that state, there occur perspiration, shaking of the head, reviling, beating and the like. Thus:

Blinded with rage, I shall be the destroyer of each and everyone in the army of the Pāṇḍava-s who carries weapons and is greatly proud of his arms, everyone who belongs to the Pāñcāla family, whether it is a child or (a person) advanced in years, or lying in the (mother's) womb, everyone who watched that deed, and everyone who opposes me as I move on the battlefield, and even the destroyer of the world. **96**

Anxiety (*cintā*) is brooding when the object intensely desired is not gained and produces feelings of despair, sighs and grief. Thus:

Indifferent to worldly pleasures, her lotus-like eyes half-closed, sighing frequently, the girl broods over aimlessly as if intent on doing yogic meditation. **97**

Fright (*trāsa*) is mental agitation due to sudden fear and the like. Thus:

Confused and alarmed at the sight of the snake as a bracelet (on the hands of Śiva) when he held her hand at the marriage ceremony Pārvatī was about to say 'Salutation to Śiva' but (stopped) half-way being bashful; may that countenance of Pārvatī bestow good fortune to you. **98**

Envy (*īrṣyā*) is intolerance of another's prosperity arising from wickedness or from anger. Thus:

They are old men, their deeds are not to be questioned! Let it be so. And they are great in this world with their glory undiminished even by the killing of (Tāṭakā), the wife of Sunda. Those three fearless steps which were taken (in retreat) in the battle with Khara and Rāma's skill in subduing the son of Indra—on these matters also this person is well-informed. **99**

Indignation (*amarṣa*) is concentrated anger towards those who have done grave offence and the like. Thus:

Let the sons of (Dhṛtarāṣṭra), after having struck at our lives and our share of wealth, by setting fire to the house of lac, (by giving us) poisoned food and by (cunningly securing our) entrance into the gambling hall, by dragging the garment and the tresses of the hair of (Draupadī), the bride of the Pāṇḍava-s, enjoy peace of mind, while I am (still) alive! **100**

Arrogance (*garva*) is contempt towards others due to the (consciousness of) one's own superiority, in strength, beauty, or wealth. The actions (resulting from it) are insulting behaviour, contempt towards others and scornful glances.

Of these, that based on strength is thus illustrated:

As long as I wield my weapon, what use is there of other weapons? Or who (with what) can accomplish that which has not been accomplished by my missile? **101**

That due to beauty and wealth (of a person) may be illustrated thus:

When I stand (here) in this world, why praise the bodyless (Cupid)? Compared with my wealth, the Lord of wealth, Kubera (himself) is penniless. **102**

Recollection (*smṛti*) is the knowledge of a thing experienced previously. Thus:

When those playful wagtails were seen, he remembered, with a sigh, the playful, amorous glances of his beloved. **103**

Death (*maraṇa*) is well known and so it is not described in *kāvya-s*.

Intoxication (*mada*) is illusory joy caused by drinking liquor etc. In that (there will be) faltering (in speech) and unsteady, rolling movement of the eyes. Thus:

Intoxication produced even in that straightforward girl, reactions just as a young lover would have produced, such as laughing which is attractive because of playful gestures, cleverness in speech, and varied movements of the eyes. **104**

Sleep (*nidrā*) is the cessation of the activity of the mind induced by anxiety, indolence, fatigue and the like; in it may be observed stretching the eyebrows closing the eyes, talking in sleep and so on. Thus:

Snow melting to a line due to the great heat of the breasts (of the girl), avoids the couple of farmers

sleeping on a bed made up of fresh *kalama* hay, furnished with a pillow, in a small hut covered with grass in the middle of a rice-field. **105**

Dream (*svapna*) (is the state) originating in sleep; in it (there will be) breathing in and breathing out. Thus:

In dreams when somehow I got (a vision of) you and then seeking to embrace you closely, I stretched out my hands in the air (vainly); the forest deities, on seeing my pathetic plight, let down drops of tears, large as pearls, fall on the tender leaves of the trees. **106**

Awakening (*vibodha*) is regaining consciousness (from sleep). In that state (there is) yawning and rubbing of the eyes. Thus:

May the half-closed eyes of Hari, red at the break of sleep, desirous of leaving the spacious (bed of the) serpent's body with its folding hoods for pillows, those eyes that are smiting at the first opening, for the moment averse to face the light of the lamps of gems, those eyes that are slow to function because tear-drops mingle with yawns and stretching of limbs; may (those eyes) protect you for ever. **107**

Bashfulness (*vrīḍā*) is the suspension of the (functions of) mind. This is due to love-excitement or (on hearing) praise from others etc. One can infer it from (a person's) keeping the body averted from movements of the limbs, from change of colour, from the lowering of the head and the like. Thus:

'When the husband clings to the garment, she, demurely bends her countenance; when he desires a passionate embrace, she moves her limbs aside gently; she directs her glance towards her smiling friends and is unable to say anything; the newly married one suffers inwardly from acute modesty during the first show of gallantry by her lover.' **108**

Stupor (*moha*) is losing consciousness due to the possession or recollection of fear, grief etc. In it (there occur) unconsciousness, dizziness, striking (against something), staggering, inability to see clearly and the like. Thus:

Ratī was, as it were, conferred a favour when she swooned and became unconscious of the death of her husband, the swoon, which was occasioned by the sharp discomfiture and which stifled the operations of her senses. **109**

Epilepsy (*apasmāra*) is the agitation, arising through the influence of planets, by misfortune etc. and resulting in falling on the ground, trembling, perspiring, drooling and such like physical changes. Thus:

The wretch, falling on the ground emitting saliva, foaming at the mouth and with perspiration on the face, has unnatural looks and an agitated manner. **110**

Assurance (*mati*) is the capacity for comprehension through the investigation of the established rules. Thus:

Undoubtedly she is fit to be wedded by a *Kṣatriya* since my honourable mind has a longing for her. For to the noble in matters that are subjects of doubt, the inclinations of (their) heart are the deciding authority. **111**

Indolence (*ālasya*) is depending on others to do one's own duties. Thus:

When the king visited her apartment, he was delighted to see how, with tremulous glances, she rose from her seat with difficulty on account of the burden of the child in the womb with elements of the mighty gods (infused therein), and also experienced languor even as she joined together her hands to make the customary salutations to the king. **112**

Agitation (*āvega*) is confusion of mind that arises from the (attack of) an enemy, violent wind or fire or public calamity (like earthquake) or the approach of a desired person. There will be frantic shrinking, crying and prattling as a result.

That which is caused by the attack of an enemy is thus:

When the powerful formation of the cavalry of the king thrusts forward, wailings and shrieking like 'Oh Brother, Brother! Father! Father! Brother! Brother! Sister! Sister! Wife! Wife!' of the frightened men and women of the enemy's side may be heard in all the quarters. **113**

That which is caused by a violent wind:

May Pārvatī, the beloved of Śiva, with her eyes trembling due to the agitation caused by the lifting of *Kailāsa-giri* by the mighty arms of Rāvaṇa, and with feelings of anger all dispersed and producing a thrill of joy (to Śiva) by her embrace, (may she) bestow good fortune on you. **114**

That, at 'the sudden approach of the beloved' etc. is also to be illustrated in this manner:

Deliberation (*tarka*) is reflection because of action, uncertainty; it causes one to raise one's brows or to move one's finger. Thus:

The sound, loud and agreeable like the notes of a helpless osprey, attracting the mind, is recognized by the ear and as though (it is a) familiar sound; (my) heart broken up inside, wanders about, each limb drops, bodily stiffness makes the gait falter. What a situation? What is it (all about)? **115**

Dissimulation (*avahitthā*) is the concealment of the (physical) change such as thrill and joy etc. due to bashfulness etc. Thus:

While the divine sage was speaking thus, Pārvatī, who was by her father's side, counted the petals of her sportive lotus, with a downcast look. **116**

Sickness (*vyādhi*) is fever etc. due to mental agony, caused by separation from the beloved. Thus:

It is said that the dart of grief broke his heart forcibly as the sprout of a fig tree does the terrace of a

mansion. In his haste to follow his beloved, he considered as a gain even that (illness) which could cause the end of his life and which was incurable by physicians. **117**

Insanity (*unmāda*) is the mental perturbation due to anxiety, (excess) of joy and grief. In this state, (there are) untimely weeping, singing or laughter and prattle. Thus:

Where is an improper action and where the spotless race of the moon? Would I see her again? My learning should resist evil. How lovely is her face even in anger! What will the pure and wise ones say about this? Ah, she is not to be had by me even in my dream! Take courage, my heart! Who is the young man who will be so lucky as to drink (the honey) of her lips? **118**

Despondency (*viṣāda*) is an utter loss of vigour of mind caused by the absence of any means (to achieve one's object). Thus:

In which place are you, darling, (that place) which is not within the reach of the arrows of Lakṣmaṇa, son of Sumitrā; with regard to which my friendship with the monkey-chief (Sugrīva) is useless to me; towards which the valour of the monkeys, as well as the wisdom of Jāmbavat is futile; where there is no access even for Hanumān, the son of the Wind-god; to which Nala too, the son of Viśvakarman, is unable to make a pathway. **119**

Impatience (*autsukya*) is intolerance of the lapse of time. Others hold it as eagerness; in it (there occur) sighs, haste, hurry, pangs of the heart, perspiration and confusion. Thus:

With long and steady eys, she looked at her magnificant form in a mirror and became eager to approach Lord Śiva; surely the dress of women has for its object (being) seen thus by their beloved. **120**

Fickleness (*capala*) is inconstancy (arising) from jealousy, hatred, passion and the like; some others say that it is (an outcome of the desire) to make oneself conspicuous. In it (there occur) threats, harsh words, wilfulness in action and so on. Thus:

A certain prince was playing with the sporting of a lotus, the stem of which he held in his hands, the moving petals from which the bees were warded off and which formed a circle in its interior by means of its pollens. **121**

In fact, there may be other mental states, but they are comprehended in these. They are like waves which rise from the ocean of the permanent mental states and subside into the same.

SENTIMENT (RASA)

Roused by determinant states (*vibhāva*) and experienced through the permanent states (*sthayibhāva*) the *rasa* is so called as it is relished by everyone.

Its general development is as follows:

(Corresponding to the stages in the growth of a tree), the seed and the sprout, the tender leaves, the growth and expansion—this (*rasa*) is to be indicated gradually by various stages like 'delight of the eye'.

They are:—

Delight of the eye (*cakṣuḥprīti*), attachment of the mind (*manaḥsaṅga*), wishful thinking (*saṃkalpa*), talking (of the lover's qualities) (*pralāpa*), keeping awake (*jāgara*), emaciation (*kārśya*), absence of interest (in everything) (*arati*), forsaking bashfulness (*lajjātyāga*), anguish (*saṃjvara*), madness (*unmāda*), swooning (*mūrcchā*) and the last stage of death (*maraṇa*).

Delight of the eye (*cakṣuḥprīti*) is gratification of the eyes. Thus:

She who was born from the sacrificial earth and whose father is a king as well as a Brahmavādin, her body is graceful and bright, and that creates love towards her. **122**

Attachment of the mind (*manaḥsaṅga*) is placing of the mind always towards the desired person. Thus:

This nymph of heaven, flying up through the middle pace of her father, bears off forcibly my heart from the body, even as a female swan (before soaring into the air) tears away a fibre from a lotus stalk, the end of which is already broke." **123**

The state (*bhāva*) brought about by these two stages is called the 'seed' (*bīja*). Thus:

Śiva, his firmness a little shaken, like the sea (agitated) at the rising of the moon, directed his glances on Umā's face, the lower lip of which was like the *Bimba* fruit. **124**

Consequent states (*anubhāva*) are to be assumed from such a process here and they are casting of glances, heaving of sighs, confusion, fear etc.

Wishful thinking (*saṃkalpa*) is one's (own) desire (*manoratha*). Thus:

'Would the various naturally agreeable actions of the lovely-eyed one take place regarding me, actions wet with love, spreading affection, having intense passion produced through familiarity, in which there takes place the absorption of the mind, straight away, replete with delight and bringing to a standstill, the operations of the external senses, even though they are created by (mere) fancy!' **125**

Talking (of the lover's quality) (*pralāpa*) is praising the merits (*guṇakīrtana*). Thus:

Her faultless form is like a flower, not (yet) smelt; a delicate sprout, not (yet) plucked by nails; a gem, not (yet) perforated, fresh honey whose flavour is as (yet) untasted; and the fruit of merits, undivided. I know not whom Fate will let as the enjoyer! **126**

At these states, is the sprout stage (*aṅkurībhāva*) of the *rasa*. Thus:

'That face, those two eyes, that speech which is charming because of the (sweet) nectar-like smile, that braid of hair, those extremely tender movements of her arms, that graceful and slow gait, that slim girl, she, she, she!' Thus with my mind always attached to her, I get neither sleep, nor interest (in anything else) nor detachment; but the heart remains empty. **127**

Here, by the existence of consequent states (*anubhāva*) sighing in and out (*ucchvāsa* and *niśvāsa*) etc. are suggested.

Keeping awake (*jāgara*) is lack of sleep. Thus:

This my heart is ever pierced through the shafts of Cupid; how then can I sleep which may bring about a union in dreams? And even before I have completed the portraiture of my lovely-faced beloved, Oh friend! will not tears fill and cloud my eyes? **128**

Emaciation (*kārśya*) is becoming lean. Thus:

Her face has cheeks excessively emaciated, her breasts have lost their hardness, her waist is extremely thin, her shoulders are exceedingly drooping, and her complexion is pale; tormented by love, this lady appears pitiable and at the same time charming to look at, like the *mādhavī* creeper, with its leaves dried by the touch of the wind. **129**

Absence of interest (*arati*) is (indifference) in other matters. Thus:

He abhors delightful objects; he is not daily waited upon by the people as before; he passes the

nights altogether without sleep rolling about on the edge of his couch and when, out of politeness he addresses suitable words to the women in his harem, then blundering about their names, he remains suffused with shame for a long while. **130**

Or thus:

Neither the fresh flower-beds, nor the moonbeams, nor the sandle-paste applied all over the body, nor the jewel necklaces can mitigate my agony of love; either she, the celestial lady can remove it, or, talking about her in solitude, can mitigate it. **131**

This is the state of tender leaves (*pallavāvasthā*). Thus:

'May I see once again that face of hers, the auspicious abode of the bodyless (Cupid), which on coming within the range of sight, produces in the mind the highest abundance of accumulated delight; is a festival to the eyes, adding to the love feeling, and which is as though fashioned out of essences of a collection of the cresent moons'. **132**

Here too, the consequent states (*anubhāva*) such as anxiety (*cintā*), eagerness (*utkaṇṭhā*), joy (*harṣa*) and firmness (*dhṛti*) etc. are suggested.

Forsaking bashfulness (*lajjāvisarjana*) is illustrated thus:

At the conclusion of Sunandā's speech, the princess suppressed her bashfulnesss and accepted the prince with

a graceful and bright glance of her eyes as if casting a garland in the *svayaṃvara* marriage. **133**

Anguish (*saṃjvara*) is extreme agony. Thus:

Oh King Arjuna! the embodiment of Cupid! scorched by the flames of the fire of the sparation from you, the moon-faced girl threw herself in the brimful lotus pond; then the birds sprang up; the small whales became dead; the lotuses withered and the young elephants, who had come together to drink water suddenly drew back their trunks (beacuse of the heat of the water). **134**

This is the developed stage. Thus:

The bracelets are gone (through getting loose and sliding down); after them go the tears, my sweet companions, flowing incessantly; courage no longer stays behind; and my mind beloved who is set (resolved) on leaving me. If thou must depart on a journey dear life, do not scorn the escort of thy dear friends.' **135**

Here expressions like 'loosening of the bracelets' (*prasthānam valayaiḥ*) suggest the idea of anxiety, agony etc.

Madness (*unmāda*) is as follows:

kvākāryaṃ śaśalakṣmaṇaḥ etc. . . . . .

Swooning (*mūrcchana*) has already been stated. (under transient feelings).

Attempt at swooning also comes under this illustration:

She has given to her kith and kin an uninterrupted flow of tears; she has passed on anxious thoughts to her elders; on all her attendants she has bestowed her distress, and she has put fever into the hearts of her friends; today or on the morrow, she will enjoy the highest bliss; her sighs afflict her severely. So you may be at ease. For has she not distributed the grief that was caused by separation? **136**

Or thus:

Possessing a languishing body, he directs his eyes towards the young mango-tree with its buds and its warbling cuckoos; casts (his) body in the path of the wind redolent with the fragrance of the *bakula* flowers and having only a leaf of the succulent lotus creeper for an upper garment, he resorts, out of desire for burning (himself), to the moon's rays for the sake of death. **137**

Actual death (*maraṇa*) is not described. Thus the development of the *rasa* (of love) is to be effected by these various stages. Thus:

The form of my beloved is engraved on my mind as if she was inlaid therein, or reflected in it, or painted on it, or sculptured out of it, or planted in it or united with it by adamantine glue, or deeply buried in it, or nailed to it by all the five shafts of Cupid or sewed

to it by a network of the threads of continuous recollections. **138**

All the consequent states (*anubhāva*) appear in these three conditions.

In this way, Erotic sentiment (*śṛṅgāra*) is of two kinds, viz. Union (*saṃbhoga*) and separation (*vipralambha*). Of these the *saṃbhoga* type of *śṛṅgāra* is defined thus:

Union (*saṃbhoga*) is that (state) in which the two dallying lovers are in complete harmony, enjoying seeing each other, touching each other and the like.

Embracing me in a squeeze with bud-like ample breasts distorted and bent, she seems to sprinkle upon my skin with such things as camphor, pearl necklaces, yellow sandal, oozings of the moonstones, *śaivala* lotus-fibres, snow and the like brought together. **139**

Separation (*viprayoga*) is the impossibility of remaining united on the part of two persons, though their minds are in unison and possessed of passion, because of dependence on others or because of the workings of Fate. Thus:

'How (easily) the night with prolonged *yāma-s* can be reduced to a moment! How (easily) can the day be of mild heat under all circumstances!" Thus (with this thought) my mind with its desires unfulfilled has been made, oh restless-eyed one, helpless from the intense hot pangs of separation from you.' **140**

Separation (*viraha*) is of four kinds. They are:

Love before union (*pūrvānurāga*), (separation resulting from) anger (*mānākhya*) and absence (*pravāsa*) and due to tragic circumstances (*karuṇātmaka*).

Here Love before union (*pūrvānurāga*) is that love observed before union, where all the consequent states (*anubhāva*) like remembrance (*smṛti*) etc. (may) occur.

That of a girl, thus:

Mālatī, stationed at the high window on the terrace of her mansion, having repeatedly beheld Mādhava wandering about here and there on the royal pathway close by, like Ratī (beholding) Cupid himself in a new form, is full of deep longing, and has let her charming delicate limbs become feeble and languid. **141**

Here (in the above illustration) *Mādhava* is the fundamental determinant (*ālambanavibhāva*). Expression like *sākṣāt kāmam* (i.e. actually Cupid himself) and *paryaṭantam* (wandering about) are the excitant determinants (*uddīpanavibhāva*); *gāḍhotkhaṇṭhā* (pining) helps to indicate the height of love (*rati*) and anxiety (*utkaṇṭhā*); *lulitalalitaiḥ* (delicate and charming) are the factors of weakness (*glāni*), anxiety (*cintā*) sighing deeply (*ucchvāsa*) (*pāṇḍima*) etc. *tāmyati* (languishes) is (the factor of) anxiety (*cintā*) and distress (*santāna*) *vātāyanasthā* (at the window) is (the factor of) consequent state (*anubhāva*) depicting bashfulness (*lajjā*).

With that of a man, thus:

'By the side-glances of the lady with beautiful eye-lashes, languid, moving, lovely, affectionate, motionless and dull, wherein the pupils were glittering, owing to internal (feeling of) wonder growing apace, was my helpless heart drawn away, pierced through, swallowed up and uprooted.' **142**

Here *pakṣmalākṣyā* (with beautiful eye-lashes) (is the factor of) fundamental determinant (*ālambana vibhāva*) and *kaṭākṣapātādi* (the fall of the side glances) etc. are the excitant determinants (*uddīnanavibhāva-s*). Through the expressions like *aśaraṇam* etc. the *anubhāva-s* like *dainya* (*depressison*), *manaḥsaṅga* (attachment), *santāpa* (agony), *mūrcchā* (swooning), *śūnyatā* (voidness), *cintā* (anxiety) etc. are suggested.

With that of both is thus illustrated:

Swept away by a flood of passionate love but held back by the dam in the form of the elders of the house, the lovers are unable to satisfy their desires, although they are in close proximity; all the time (they are) facing each other with limbs that appear to be like a painted picture; they drink the nectar (of love) brought to them through the lotus-stalks of their glances. **143**

Here the *priyāḥ* (lovers) are the fundamental determinants (*ālambanavibhāva*). In the first *pāda* itself the excitant determinant (*uddīpanavibhāva*) with the states being fulfilled are (found) in the form unfulfilled

desire (*alabdha-manorathā*) through anxiety (*cintā*), agony (*santāna*) etc. *likhitaprakhyaiḥ* (to be like painted pictures) is (the factor of) stupefaction (*stambha*); *nayananalinīnālānītam* (brought through the lotus stalk of their glances) indicates the forsaking of bashfulness; the nectar of love (*rasa*) indicates the consequent states of contentment (*dhṛti*), joy (*harṣa*) etc.

After union (*sambhoga*), separation (is dealt with).

Separation (*viyoga*) based on anger (*māna*) is of two kinds: Resentment (*praṇayamāna*) arising (in a state of) fondness and (the other) arising in (a state of) jealousy (*īrṣyāmāna*).

Here resentment (arising in a state of) fondness (*praṇayamāna*) is transgressing (the commands) of each other. Thus:

You were in this very bower of creepers, having your eyes directed towards her path. She tarried long on the sand-banks of the Godāvarī, her gazes diverted towards the swans (sporting in the river). While returning, she found you as if deeply vexed, and folded her hands, like a suppliant, through fear, but gracefully, like the bud of a lotus. **144**

This is found in both (man and woman); whereas the second type viz. resentment arising in (a state of) jealousy (*īrṣyāmāna*) is found only in a woman.

The resentment arising in (a state of) jealousy (*īrṣyāmāna*) is anger on the part of women when their

lovers are heard, inferred, or seen to be devoted to others. Of these (three possibilities) hearing is from women friends. Inference may be of three kinds, according as it is deduced from words uttered in a dream, from marks on the body indicating love sports (with another), or from the inadvertent mention of (the other woman's) name. The 'seen' is that which is personally witnessed. Thus:

Whence this exceedingly great leanness of limbs, whence this tremor? Oh simple one! whence this countenance with pale cheeks? On these questions of the lord of her life, the slender one replied 'All this has come of itself', and turning away, she heaved sighs and discharged elsewhere the burden of tears that filled her eyelashes. **145**

Here *prāṇeśvara* (the lord of her life) is the fundamental determinant (*ālambanavibhāva*). The close scrutiny (of her physical change) becomes the excitant determinant (*uddīpanavibhāva*); *svabhāvataḥ* (of itself) indicates despair (*nirveda*). The other *anubhāva-s* are clear.

The classification *adhīrā* (partly self-controlled) etc. has been explained earlier.

Here there will be weakness (*glāni*), doubt (*śaṅkā*), despair (*nirveda*), anxiety (*cintā*), anger (*amarṣa*), jealousy (*asūyā*), depression (*dainya*), swooning (*mūrcchā*) etc.; also the involuntary states (*sāttvikabhāva-s*) like red cheeks (in bashfulness), the knitting of the eyebrows etc.

Now in this context the means for removing the anger (*māna*) are described.

By conciliation (*sāma*), dissension (*bheda*), gift-giving (*dāna*), humility (*nati*), indifference (*upekṣā*) and diversion (*rasāntara*).

Among those: conciliation (*sāma*) is (the use of) flattering words. Thus:

I am indeed the culprit. Be pleased, Oh fair one! Desist from any resentment; for, when the master is angry, how can the servant be guiltless? **146**

Dissension (*bheda*) is weaning away the friends. Thus:

Even when I had broken your command, you gave up your anger very often when I held you in my arms out of great love; Oh fair girl! But now your boundless anger is of a different type and is intensified (more than ever) and even all the words of your intimate friends have become vain at this juncture. **147**

Gift-giving (*dāna*) is (regaining favour) under the pretext of giving ornaments and the like. Thus:

We are not indeed worthy of the gift of this (branch with its new shoots that you offer us, to be worn as an ornament in our ear). Go, give this branch (etymologically, the cherisher of its "shoots" *viṭa*) to her who, in secret, drinks (from your lips) and cherishes thee, a rogue (*viṭa*) (as thou art). Let the two (alike entitled to the name of *viṭapa*) be joined, since the junction of like things has been long the rule. **148**

Some do not approve of this.

Humility (*nati*) is falling at the feet (of the beloved). Thus:

'Break the silence, Oh pretty one! behold me lying at thy feet! Never before was thy anger like this.' As the husband spoke thus, she turned her closed eyes sideways and allowed the tears to flow copiously, but no word came to her lips.' **149**

Here *nayanajalam analpam muktam* (allowing the tears to flow copiously) is the sign of (her) favour, (towards the beloved), *uktaṃ na kiñcit* (not a word spoken) is in conformity with anger and despair. This fault has been committed for the first time. Therefore both are possible *pādānataṃ māṃ paśya* (behold me, lying at your feet) is the conciliating speech. 'For the fault committed, he has fallen at my feet. So I will not hurt him.' Thus despair. Here 'never' also implies 'was there no such fault committed by you?'

Indifference (*upekṣā*) is lack of interest. Thus:

The dearest of your heart stands outside with bowed head, drawing figures on the ground; your confidants their eyes swollen by ceaseless weeping, are going without food; the parrots in the cage have given up all laughter and speech and you are reduced to this plight! Leave now, Oh hard-hearted one, (give up) your sulkiness. **150**

Here *cintā*, *glāni*, *jaḍatā*, etc. are for the beloved and the *saṃbhrama*, *unmāda*, *saṇtāna* etc. are for the friends.

The statement 'this condition' indicates the heroine's despondency and anguish.

Diversion (*rasāntara*) is anger through fear (*trāsa*) and joy (*harṣa*).

A certain lady with long flurried eyes, abandoned her beloved due to jealousy and was walking about in the forest; hurt by a wicked bee (troubled by a drunken rogue), she with confused glances embraced (her) beloved. **151**

This may be given as an example for a trick or deceit (*chala*) etc. also.

The separation due to absence (*pravāsa*) may be thus illlustrated:

The separation due to absence (*pravāsa*) is when the two lovers being at different places owing to business (*kāryataḥ*), confusion (*sambhrama*) or a curse (*śāpa*). In such a case there is weeping, sighing, (bodily) emaciation, letting the curls hang down and the like.

Of these the kind of absence due to business is of three kinds, since it is premeditated, viz. Future, Present and Past.

Of these, Future is thus illustrated:

'Do they not (those) who go on a journey, meet again (their kith and kin)? Thou must not, Oh! pretty one, vex thyself on my account, thou art grown thin beyond measure' As with tears in my eyes, I spoke to her thus, she looked at me with her eyes—the

pupils in them were languid with shame, and the tears were checked as they were about to tumble down and she betrayed with her laugh, her firm resolve to die soon. **152**

The Present may be illustrated thus:

'The wanderer knows well that between him and his beloved, there lie many lands, and hundreds of rivers and mountains and forests, and that by no effort of his, can he ever get a glimpse of her. Nevertheless he stretches his neck high, tip-toe and drying his tear-filled eyes, looks again with wishful longing in the direction (of his beloved).' **153**

The past may be described thus:

I did not put on the string of pearls on my neck because of the fear they may cause obstruction (of our embrace); but (now) the ocean and the mountain stand between us (keeping us at a distance). **154**

The second type (of absence) (due to confusion) takes place suddenly through confusion, divine or human thus:

May it be that she is standing concealed by means of a celestial charm, owing to her anger; but she will not remain angry for long. Might she have flown upto the heavens? But her heart is full of love for me. Even the enemies of the gods cannot kidnap her while I stand by her. And yet, she has been absolutely lost to my eyes? What a nasty stroke of fate! **155**

That due to curse may be thus illustrated:

My curse will terminate when Viṣṇu rises from his sleep on the serpent-bed, so pass the remaining four months with your eyes closed. Then, when we meet, we will enjoy all those desires which we cherished in our mind during separation during nights having full-rayed autumnal moon-shine. **156**

Tragedy (*karuṇa*) is the loss of anyone of the two (lovers) without any hope of future union, and is of two kinds, due to death (*mṛta*) and apprehension of death. (*mṛtaśaṅkā*).

The apprehension of death is thus illustrated—

'Surely, her creeper-like body resembling a soft and tender lotus, as if it were composed of moonlight, was torn to pieces by wild beasts when she moved slowly on account of the throbbing burden of her womb, while her eyes rolled like those of timid fawns, but one year old.' **157**

Or thus:

The grief-stricken condition of Rāma, not outwardly manifested on account of self-discipline, but causing secret and acute pain inside, is like a drug heated in a closed pot (*puṭapāka*). **158**

That due to death thus:

I know that the speech you used to utter to please me (i.e.) 'you dwell in my heart', is false; if it was not

an empty compliment, how is it that you are without a body while Rati is uninjured? **159**

This is mixed with grief. In both of them, the Determinant and consequent states are to be introduced.

Union (*saṃbhoga*) is of four kinds. Of these that which is connected with the state 'before union' may be set forth thus:

Oh friend! my lordship of the earth under my royal umbrella, my decorated footstools, my wearing the gem-set crown of great kings, did not make me feel so happy as now by getting the position of a servant at the feet of this girl. **160**

That connected with anger:

'Lying on the same bed with face averted—suffering for want of response in their conversation though the desire to placate each other lay in the heart, the couple were jealous of their prestige; but slowly their glances mingled as the eyes rolled to their corners, and their love-quarrel suddenly broke down in laughter and passionate embraces.' **161**

That connected with absence is illustrated thus:

How could you, oh my beloved, bear this long separation from me, you, who used to imagine me as gone away on a long journey, even when I was just asleep in the bed, through exhaustion of dalliance? **162**

That which comes 'after supposed death' is thus illustrated:

That lady, whom I thought to be dead and for whose sake I wanted to die so as to rejoin her—how is it that the same lady of tender body has now been got back by me even here, in this birth itself? **163**

That which comes 'after death' is thus:

By abandoning his body at the sacred place formed by the confluence of the Ganga (waters of the daughter of Jahnu) and the Sarayu and having immediately obtained a place among the immortals, he being united to his wife, now (having) a lovely figure surpassing her former figure, sported again in the pleasure-houses within the gardens of the Nandana. **164**

Here the *anubhāva* like embraces are to be understood from *Kāmaśāstra*.

When the particular type of *sambhoga* or *vipralambha* is now known, the general term *sambhoga* or *vipralambha* (as such) is to be used.

The blending or mixture (*saṃkara*) is of two kinds, viz. blending of the erotic sentiment with the erotic itself and with a sentiment other than the erotic.

Blending of love in union (*sambhoga*) and love in separation (*viprayoga*) may be illustrated thus:

I cannot decide whether it is pleasure or pain, or stupor or the creeping advance of poisoning my body or intoxication; for, whenever I touch you, emotion distracting all my senses clouds my mind and shuts it up. **165**

Here Śrī Rāma is seen by Sītā whereas Sītā is not seen and thus two conditions arise here. Some call this *sambhoga* (union) only.

The second type of mixture (*saṃkara*) with other sentiments is of two kinds. Independent (*svatantra*) and relevant to the context (*prastutopayogī*).

'Independent' is illustrated thus:

'How will my mind which, through good luck, found my beloved and snatched her away from the range of descent of the sword of the vile wretch, like the digit of the moon entering into the jaws of Rāhu, fare (now)? It is distracted through fear, melted with pity, agitated by astonishment, inflamed with wrath and brightened with joy.' **166**

'*Rāhoścandrakalām ivānanacarīm*' (like the moon's digit entering into the jaws of Rāhu) '*daivāt samāsādya*' (having reached her through good luck) and *dasyor-asya* (of this demon) are respectively the determinant states (*vibhāva*). The consequent states (*anubhāva*) are to be inferred from words.

The second type is:

In the hearts of women, men friends, Cupid, yourself, myself, Creator, herself, and the God of Death, the nine sentiments are developed (respectively). **167**

Here the nine sentiments (given) respectively are useful in appeasing the beloved and (act) as *aṅga* and *aṅgin* (respectively).

This diminishing stage (of love) is thus illustrated:

Formerly we had (the feeling of having) the same body (in the early stage), then you became the lover and I, your unlucky beloved; now you are my lord and I, your wife! What need is here to say more? This is the result of the wretched life, hard like the thunderbolt. **168**

Destruction (of love) may be thus illustrated:

'Dear friend, when the ardour of love has abated, when the high regard springing out of affection has vanished, when the friendly feeling is no longer evident, and when he, the beloved of my heart, moves before my very eyes like a (perfect) stranger! I call to my mind that humiliating experience and look back on the days that are no more and wonder that my heart is not yet broken into a hundred fragments.' **169**

Here there should be no suspicion that 'love' has returned, for that will be against the statement *divasān utprekṣyotprekṣya* (remembering the experience of those days).' In the absence of these two (diminishing love and destruction of love) the sentiment is of higher quality. Thus:

'Happy is that lucky man, who with difficulty has secured that unique thing viz., perfect identity in happiness and misery, favourable in all conditions, where the heart finds its solace, the flavour of which cannot be taken away by old age, which ripens into

firm attachment after time has removed the veil (of reserve).' **170**

The mere semblance of sentiment (*rasābhāsa*) is now explained:

The semblance of sentiment is known to be of three kinds (i) where love is one-sided (ii) where love is portrayed in animals, birds or in an outcast and (iii) where a girl is depicted as loving more than one man.

The 'love which is one-sided' is illustrated thus:

To the lord of Laṅkā (Rāvaṇa) who was suffering from an agonizing sense of separation from thedaughter of Janaka, there were several things to while away the time—the moon similar to the face of Sītā, the lovely lotus flower attractive like the eyes of Jānakī and the lustre of her smile in the tender leaves and in lotus fibre (all having some similarity). **171**

'Love among the animals' may be dealt with thus:

The male bee, attentive to his dear mate, drank honey from the same flower-bowl and the black antelope scratched with his horn his mate who had closed her eyes through the pleasant sensation caused by that touch. **172**

A girl having love for more than one is illustrated thus:

Oh thou of fair form! They only, I believe, are handsome in the three worlds, for whose sake this, thy cheek, is pale. **173**

This is only an indication. Propriety and impropriety are the deciding factors of *rasābhāsa*.

'There is no other cause for a break in sentiment except impropriety. The greatest secret about sentiment is conformity to well known considerations of propriety.'

Propriety is well known in the tradition of the poets.

The blending of the sentiments etc. is to be seen also in the case of other sentiments.

Mirth (*hāsa*) is known as that, which is nourished by the determinant states such as the feelings of love (*preman*) and bashfulness (*lajjā*) and increased by the consequent states like delight (*toṣa*) etc.

It is of four types, namely, a smile (*smita*), a gentle laugh (*hasita*), a laugh (*vihasita*) and a loud laugh (*upahasita*).

A smile (*smita*) is that which shows the lustre of the cheeks and lips. Thus:

When Sītā was asked by those (women) travellers on the way as, 'Oh lady! how are you related to him, whose eyes are like the blue lotus', Sītā with her cheeks broadening into a smile, spoke clearly (but not in words), with her eyes rolling due to bashfulness, and with her face being low. **174**

Gentle laugh (*hasita*) is that where the bright rows of the teeth are visible. Thus:

Making a circle with the crescent moon fallen (from Śiva's head) and the bangle broken during the love-quarrel, Pārvatī, spoke with smiling face thus 'Look at this'. May that Śiva to whom she spoke and that Pārvatī, and that playful moon with its body filled by the rays of the smiling teeth (of the couple) protect us! **175**

Laugh (*vihasita*) is by exhibiting the teeth fully. Thus:

Your face with visible bright rows of the teeth and with dangling curls is like the lotus flower with visible filaments and with howering bees. **176**

Loud laughter (*aṭṭahāsa*) is caused by anger etc., and is excessive (in its nature). This is obvious.

Pathetic (*karuṇa*) is of two kinds, namely, that which is due to misfortune and that due to the death (of a kin and so on).

The first kind (that due to misfortune) is illustrated as follows:

The husband is old, blind and bed-ridden; the house is left with the pillar only; the time for the rainy season is nearby; there is no good news about the son; the small vessel in which a few drops of oil have been saved is broken; the mother-in-law who was thus worried, sees her daughter-in-law (suffering from) labour pains and weeps for a long time. **177**

The second type is thus (illustrated).

Having given up even his natural fortitude, he cried with his throat choked with tears; even iron becomes soft when heated by fire, what then need be said of those that have (frail) bodies? **178**

Here the natural memory (*smṛti*), anxiety (*cintā*), swooning (*mūrchā*), illness (*vyādhi*), death (*maraṇa*) etc. are the consequent states.

The furious sentiment (*raudra-rasa*).

Wrath increased due to the remembrance of wrongs done and reaching beyond the normal limit is called furious sentiment. Thus:

My character is certainly well known to all people! (I am the one) who out of anger towards the *kṣatriya-s*, pulled out even those inside the womb and cut them to pieces; who is uncontrolled, killing twentyone times the *kṣatriya-s* and making the fire of anger that aroused by (my) father's death, subside in the great joy of plunging into the pool of their blood. **179**

Here, depression, acrimony, despair, jealousy, dubiousness, determination, etc. are the consequent states; also perspiration, the red-eye, the harsh speech, knitting the eyebrows etc.

Now the heroic sentiment (*vīra-rasa*) is explained.

That (predominant) emotion of zeal (*utsāha*) intensified by valour and modesty and by the feelings of pride, enthusiasm etc. is the heroic sentiment.

This is of three kinds, viz. heroism in respect of combating the enemy (*yuddhavīra*) (ii) in giving gifts (*dānavīra*) and (iii) is showing compassion (*dayāvīra*).

Yuddhavīra is illustrated thus:

Seeing again and again his lotus-like face, with a thrill on his cheeks and a smile of love, (reflected) of Jānaki's cheeks bright like the tusks of young elephant, and hearing the noise of the army of the *Rākṣasa-s*, Rāma, the prince of the Raghu's race, binds fast his matted hair, (indicating his readiness to fight). **180**

Dānavīra is illustrated in *karṇas-tvacam śibir-māṃsaṁ.*

Dayāvīra is illustrated thus:

By taking my body for your subsistence, be you pleased, and let this cow of the great sage be liberated, whose young calf will be anxiously looking for her (return) at the close of the day. **181**

The terrible sentiment (*bhayānaka-rasa*):

The *bhayānaka-rasa* is produced by the intense fear (that results) from enemies or cruel animals; (the *anubhāva-s* in it) are the trembling of the limbs, perspiration, being parched, change of colour and agitation and is comprehended by (the transitory state of) depression, destruction, fright, stupefaction and so on.

(Your) enemy started rushing out from his house to the road, from there to the garden, to the forest,

from there to the mountain, to the dense forest and thence to the cave, thus without thinking (in his fear), he even (tried) to hide his body within himself, (to escape from you), being frightened on hearing of your victorious march. **182**

The sentiment of disgust (*bībhatsa-rasa*) is that which is heightened by (the state of) abhorrence (*jugupsā*) caused (chiefly) by stinking matter etc. It is of two kinds, namely worldly (*laukika*) and that which arises out of 'discrimination' (*vivekottha*).

Of these the worldly (sentiment of disgust) is that produced by the sight of stinking matter, worms, marrows, flesh, bones etc. and causing contraction of the nose, nausea, vomitting and such like things. Thus:

'Having first torn off again and again the skin and then having eaten the flesh readily obtained from such parts as the shoulders, the hinder parts, the back, and the thigh etc., having a horrid stench augmented on account of the great swelling, a goblin with a meagre frame, taking out the muscles, entrails and eyes and exhibiting his teeth, is eating leisurely the raw flesh found in the bones and even that in the difficult places of the skeleton lying on his lap.' **183**

The second type is that which arises on having received instructions on indifference towards worldly objects, and having perfomed repeated experiments. Thus:

If he is attached to this body which is the combination of marrow, blood, putrified faeces, urine,

muscle, flesh and bones, that fool will be happy in hell too. **184**

Beautiful indeed is the body of the deer-eyed girl, having the bones as its pillars, full of dirt, covered up with skin, full of hair, with saliva oozing and with phlegem flowing out. **185**

The marvellous sentiment (*adbhuta-rasa*) is that mental state of surprise (*vismaya*) agitated at the sight of strange objects not ever seen before; and in this state there occur the widening of the eyes and the raising of the eyebrows etc. Thus:

Who could have killed so many and such great Rākṣasa-s led by Triśiras, Khara and Dūṣaṇa! except Rāma, the wielder of the bow! **186**

In this (occur) perspiration, horripilation, fright, agitation etc.

Now tranquillity (*śānta*) is explained:

Śānta is declared as the lack of emotional excitement due to passion etc. in the case of a person who is indifferent to the worldly objects and has realized the great supreme truth and got the power of discrimination. It is of four kinds: Renunciation, restraint in condemnation of faults, contentment, and a sense of realization of the supreme truth (of *Brahman*).

Indifference towards worldly oljects is renunciation. Thus:

With the enthusiasm for discussion of Śāstraic texts subsided, and cleverness in speaking sentences filled with various emotions set aside, and completely stopping all fanciful illusions, my mind desires to (merge itself) in Lord Śiva. **187**

Absence of passion etc. is restraint in condemnation of faults. Thus:

May my days pass in some sacred forest, while I am muttering 'Śiva, Śiva,' with an eye indifferent towards a snake or a necklace, a flower-bed or a stoneslab, a jewel or a clod of earth, powerful enemy or a friend, a straw or a woman. **188**

Contentment consists in rooting out desire. Thus:

The river named Desire has wishes for its water, is agitated by the waves in the form of greed; has crocodiles in the form of passion; doubts are the birds flying over it; it destroys fortitude in the form of trees; difficult to cross because of whirlpools in the form of illusion; is very deep and has high banks in the form of thoughts—those blemishless great *yogins* who have crossed this river, are happy. **189**

The realization of the supreme truth may be thus illustrated:

The *yogin*, controlling his breath, keeping his mind inward properly, excited with a thrill and with teardrops of joy in the eyes, feels blissful as if plunging in a deep pond of nectar, on seeing that principle *tattva*. You are that Principle certainly (Tat Tvam Asi). **190**

Now obstruction (*nirodha*) (to the proper sentiment) is explained.

All sentiments, when fully developed, are capable of over-shadowing other *rasa-s*. Following the practice of the poets, it is seen in certain cases.

Obstructions to the erotic sentiment are the sentiments like heroic, furious, disgusting and tranquil.

Obstruction of heroic sentiment is illustrated thus:

Sāyantane savanakarmaṇi in *Śākuntala*. **191**

That, due to anger, is *śūrpaṇakhotpātadarśī* etc. in *Bālarāmāyaṇa*.

The weakening of erotic sentiment by the counter-balancing force of disgust is illustrated thus:

The pearl necklace, consisting of jingling beads, the gold foot ornament, the redness due to the *Kumkuma*, the various fragrant flower garlands, the silk garment—these are associated with a girl by the ignorant, looking at the outward embellishment only: but those who can penetrate to the inner nature have given the name of woman to Hell. **192**

That which is due to calmness is illustrated thus:

Oh girl! Why do you cast (on me) your languid glances that are playfully closed? stop; for your efforts will be futile; for, now we are different, we desire the forest. We are no longer young; delusion is gone and we consider the whole world as equivalent to (mere) grass. **193**

In the fear from battle, the obstruction of comic sentiment is clear; so also (is) the obstruction by the sentiment of furious and tranquil to the pathetic sentiment.

That due to tranquillity is illustrated thus:

How many worms are produced from our body and are removed from the body with effort! What illusion is this that people give these the name of son or daughter and get their own body emaciated! **194**

The furious is obstructed by the tranquil. Thus:

Having uprooted the clan of Kṣatriyas and removed the burden of the earth by his own valour; and with the fire of his anger extinguished by his penance, sage Paraśurāma, son of Jamadagni, is now calm. **195**

The heroic is obstructed by the terrific and the tranquil. Thus:

The wielders of sword are easily available in the midst of assemblies; but are rare in the midst of the sparks produced by the clashes of weapons. **196**

The same is an illustration for the sentiment of tranquillity.

Terror being obstructed by tranquillity is thus illustrated:

Those compassionate people who give refuge to all beings, live with their minds plunged in quietude and without any fear from any quarter. **197**

Here the order of sequence is not intended. Of the sentiments that are opposed to one another, those which are well developed cause to be hidden other sentiments (not so well developed). The well developed erotic sentiment hides even the sentiment of disgust.

The eclipse of the sentiment of disgust is illustrated thus:

Those old mythologists who speak of the feminine body as a lump of flesh do not deserve to have eyes—the body that is full of such fragrance, bursting with pride, and overflowing with beauty and attractive. **198**

The obstruction to tranquillity is thus illustrated:

That discrimination, born of the śāstra-s will be powerful in the mind, even in the case of the learned men only until the arrows, in the form of the side-glances of the lotus-eyed ladies, fall on them. **199**

Thus even amongst the states (*bhāva-s*) the mutual oppositions are observed. Between remembrance and swooning, between despair and happiness etc. Though opposed to each other mutually, there will be no real conflict if they are introduced by the poets as existing in different persons, by the maxim of plunging in and out (just as plunging in water and rising up alternatively) (*majjanonmajjana-nyāya*). Thus:

' May the three eyes of Śiva protect you, the eyes showing different emotions during abstract contemplation, one closed like a bud in meditation, the second

languid with love fixed on the lotus face and the breasts of Pārvatī; the other kindled with a flame of wrath against Cupid who had drawn afar his bow! **200**

In the example 'Among women, men and friends-etc.' due to the difference of subject, there is non-opposition. In the same subject, non-opposition due to plunging in and out is illustrated thus:

Indifferent from despair, and clouded with anger on account of that unkind action, petrified as it were by this sudden meeting after a long separation and appeased on account of his goodness, full of deep compassion (too) on account of the piteous words of your beloved, thy heart is as it were melted with affection at this moment. **201**

What is the substratum for these *Rasa-s*? This problem is now examined. Some say that they have as their substratum the hero (and the heroine), the actor and the audience, but others consider that the substratum can only be the hero (and the heroine); and the audience, (but not the actor): since the actor cannot have the feeling as he is intent only on expressing (the *rasa-s*); and even if he has the sentiment, he will have to be taken as one of the audience. One need not doubt that the substratum of the *rasa-s* is only the audience since the terms *bhāvaka*, *rasika* etc. are applied only to him; for (such a view) is against experience. If the hero and the heroine are not the substratum of the *rasa*, how can there be the

actualization of *rasa* by the mere imagination of something without *rasa-s*? And to the audience how can there be *rasa* without a basis (like the hero and the heroine)? One cannot say that Mālatī etc. (as in *Mālatī-Mādhava*) can be the *ālambana* (base) for the rasa on the part of the audience since it is not proper (*anaucityāt*).

Here is the explanation. The terms like *Mālatī* are only referring to a girl in a general sense and words like Rāvaṇa refer only to an enemy (in a general way). Thus the idea of a girl etc. which occurs to the mind in a general way acts as the basis for the *rasa* of the audience. There is no defect of the particular aspects not being understood, for we have experience like that of Devadatta, who is seen, but whose exact colour has not been noticed. Even then one cannot say that since *Karuṇa* is productive of misery (full of suffering), texts where it is prodominant will not be acceptable; for all *rasa-s* become pleasurable to the audience ultimately. One cannot say that in such cases, swooning, repulsions etc. are not proper, for these are found only in the early stage (not in the ultimate stage of *rasa* realization).

Others answer the issue in a different way. According to some, *rasa* acts in the mind of the audience in the form of instincts. Hence the need for *ālambana* etc. (as a stimulus). For example, *rasa* is realized in a general way only on the basis of some well-known *ālambana* with respect to oneself or to others. Even if it is inferred, it is realized by the inference only through

the imaginative faculty and hence there is no impropriety; since it is not realized merely as *sthāyibhāva*. And it its also not (realized) from an indifferent position, because it is not (realized) as belonging to others. Hence even *rasa-s* like *karuṇa* are acceptable. Since for the audience, *rasa* can be both pleasurable and painful; both types of *rasa-s* are acceptable. Thus *rasa* produces both (pleasure and pain). The acceptance of such *rasa-s* is known through positive and negative methods, the *rasa-s* can have the hero (and the heroine) as their substratum. The *rasa* is actually realized by the spectators by seeing the action of the actors and by listening to the words of poetry.

Being made to experience properly, they produce the corresponding appropriate experience.

By the imaginative enjoyment of the *Rasa-s* in others, great bliss is experienced, as is seen through positive and negative methods. This is quite in keeping with the actions in such cases. Thus everything is delightful and pleasurable.

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